CHIROLOGIA:
OR THE
NATVRAL LANGVAGE
OF THE
HAND.

Composed of the Speaking Motions, and discoursing Gestures thereof.

Whereunto is added

CHIRONOMIA:

Or, the Art of

MANVALL RHETORICKE!

Consisting of the Naturall Expressions, digested by Art in the *HAND*, as the chiefest Instrument of Eloquence:

BY

HISTORICALL MANIFESTO'S,

EXEMPLIFIED

Out of the Authentique Registers of Common Life and Civill Conversation.

With *TYPES*, or *CHIROGRAMS*:
A long-wish'd for illustration of this Argument.

By *J. B.* Gent. Philochirosophus.

Manus membrum hominis loquacissimum.

LONDON, Printed by *T. H.* and are to be sold by *Fran. Tyton* at his shop in Fleetstreet at the 2 Daggers, 1648.

EX
BIBLIOTHECA
ACAD. GEORGIAE
AUGUSTAE.

To His

HEROIQVE FRIEND,

EDWARD GOLDSMITH

of Graies-Inne, *Esq.*

SIR,

When I first (according to my open and free manner of communication to my Intellectuall Friendes) shewed you a Copie of my *Idea*, which acquainted you with my scope and generall projection upon *Gesture*; you were pleased (as in a Platonique extasie of ap-

prehenſion) to admire the vaſtneſſe of the Deſigne, to applaud the riſe thereof, and the promiſing aſpect it had to the advancement of Learning; inſomuch as fill'd with the benevolent influence and illuſtration of a Prophetique rapture, you turn'd *Chiromancer*, divining by the lines of *life* and *proſperity*, which appeared faire unto you in the firſt draught; that the *Hand* would be embraced and kiſſed by the more intelligent part of the world, and in time travell and learne to ſpeake (as it doth naturally) ſo literally all Languages. This ſtrong reflection of your conceits on

my

my early undertakings, you have by the vivacity of a maſte ing phanſie, oftentimes endeavoured to propagate in the opinions of your moſt *generous Acquaintances*, which as they were the friendly efforts of a ſubtle perſpicacity of your Iudgement (which I have heard a *Great Critique* to acknowledge to be the *genuine felicity* of your *intellect*, whereby you are able to diſſect the leaſt atome of a *Philoſophicall projection*:) I have (though the raiſing of expectation proves many times an injurious courteſie) took as a good omen to advance upon. VVhat was

then a cloud that had neither the ſhape, nor bignes of a mans *Hand*, is now growne fit to be held up, and by its owne ſuffrage to chuſe and confirme you its Patron: For, I affecting no Dedication that riſes above the levell of *Friendſhip*, having intentionally conſecrated all the iſſues of my receſſe and leiſure to certaine ſelect Friends; This both by *preſcription* and *ſignio-rity* of acquaintance as by a *Prerogative*, and by a reciprocation of *love* for your affection to it, falls to your *Tuition*. I confeſſe ſome other of my digeſted thoughts ſtrugled for precedencie, claiming by the ana-

analogie of *Natures* uſuall courſe, and the *Head* would have had the priviledge of *primogeniture*: But it fell out in the contention ſomewhat like as in the caſe of *Tamars* twins, where *Zarah* put forth his *Hand*, and the midwife ſaid, *This is come out firſt*. However this *Chiroſophie* or firſt Fruits of my *Hand* be accepted abroad, having put forth my *Right Hand* in ſigne of amity to you, and for performance of promiſe: there remaines nothing (moſt noble *Chirophilus*) but that you take it between Yours in token of warranty and protection, as the tender off-ſpring of one who is

Your affectionate Friend,

JOHN BULVVER.

To The Candid and Ingenious READER.

This Copy of my Idea; Or The Hint, Scope, and generall Projection.



The consideration in generall, and at large of humane Nature, that great Light of Learning hath adjudged worthy to bee emancipate and made a knowledge of it selfe. In which continent of Humanity hee hath noted (as a maine deficiencie) one Province not to have beene visi-

Franc. L. Verul. Viscount St. Albans de Augm. Scient. l. 4.

visited, and that is Gesture. Aristotle (*saith he*) ingeniosè & solertèr, corporis fabricam, dum quiescit, tractavit, eandem in motu, nimirum gestus corporis, omisit, *that is, he hath very ingeniously and diligently handled the* factures *of the Body, but not the* Gestures *of the Body, which are no lesse comprehensible by Art, and of great use and advantage, as being no small part of civill prudence. For, the lineaments of the Body doe disclose the disposition and inclination of the minde in generall; but the motions doe not only so, but doe further disclose the present humour and state of the minde and will; for as the*

Tongue

Tongue ſpeaketh to the Eare, ſo Geſture ſpeaketh to the Eye, and therefore a number of ſuch perſons whoſe Eyes doe dwell upon the Faces and faſhions of men, do well know the advantage of this obſervation, as being moſt part of their ability; neither can it bee denied but that it is a great diſcoverer of diſſimulation, and great direction in buſineſſe. For, after one manner almoſt we clappe our Hands in joy, wring them in ſorrow, advance them in prayer and admiration; ſhake our Head in diſdaine, wrinkle our Forehead in diſlike, criſpe our noſe in anger, bluſh in ſhame, and ſo for the moſt part of the more ſubtile motions.

Ta-

Taking (therefore) from hence my Hint, I ſhal attempt to advance in the ſcrutinie and ſearch after the ſcattered glances, and touches of Antiquity, tracing them through moſt claßicall Authors, with intent to reduce them into one continued and intire History, propounding this form to my ſelf, to handle Geſture, *as the only ſpeech and generall language of Humane Nature. For ballaſt to the ſubject, and to make the matter in* Hand *more ſollid and ſubſtantive, I ſhall annex conſultations with Nature, affording a gloſſe of their cauſes: And for the further embelliſhing thereof, I ſhall inrich moſt points of expreßion with*

with examples both of Sacred and prophane Authority, more especially drawne from Poets and Historians, the only great Doctors in this point of Humane literature; wherein, by the way, I shall lay claime to all metaphors, proverbiall translations or usurpations, and all kinde of symbolicall Elegancies taken and borrowed from Gestures of the Body, with the depredations the subtiler Arts of Speech have made upon them, for the advancement and exaltation of their particular inventions and designes. All these (together with the civill rites, and ceremonious customes and fashions of divers Nations in their

na-

nationall expreſſions by Geſture, with the perſonall properties and genuine habits of particular men) being but as ſo many ſeverall lines that meet in one angle, and touch in this point; I intend to reduce and bring home to their fountaine and common parent the Body of man. Two Amphitheaters there are in the Body, whereon moſt of theſe patheticall ſubtilties are exhibited by Nature, in way of diſcovery *or* impreſſion, *proceeding either from the effect of ſufferance, or the voluntary motions of the Minde, which effect thoſe impreſſions on the parts which wee call the Speaking Motions, or Diſcourſing*

ſing Geſtures, and naturall Language of the Body, to wit, the Hand *and the* Head; *in anſwer whereof, I intend two receptacles of the obſervations, falling within the compaſſe of their particular Diſtricts, under the generall Titles of* Chirologia *and* Cephalelogia, The naturall language of the Hand, *and* The naturall language of the Head; *and theſe two compriſe the beſt part of the expreſſions of Humane Nature.* Chironomia, *or the* Rule of the Hand *is adjoyned as the perfection and ſublimation of* Chirologie; *as* Cephalenomia, *or the* Rule of the Head, *is to appeare with*

Ce-

Cephalelogia, *as being the qualification of all Cephalicall expreſſions, according to the Lawes of* Civill Prudence. *The perſonall or genuine expreſſions fall in with theſe. What I finde remarkable in the naturall expreſſions of the other parts, I ſhall refer to a generall Rendevouze, wherein I ſhall take a muſter of the Poſtures and Geſtures of the Body in generall. All that I ſhall have to ſay more to the* Hand *in point of* Geſture, *is under the Title of* Chirethnicalogia, *or the* Nationall expreſsion of the Hand. *This I account my left Hand. By this* Clavis (*I ſuppoſe*) *the* Intellectuall Reader

der will see that the Work wil be supplemental to Learning, and not of supererogation, New, and in regard of the generality of the Desigue, never attempted by any, affording profitable hints to such ingenious spirits, who desire to understand the mysterious properties, of so admirable and important a piece of themselves.

In candidiſsimam amiciſsimamq; *Johannis Bulweri* Manum.

DA, Bulwere, Manū: cui reddat oſcula Muſæ,
Quam mirata velit Pallas, & eſſe ſuam.
Talem formoſæ Veneri pinxiſſet Apelles,
Hoc quoque Poſteritas non imitetur opus.
Delicias Scenæ nec Roſcius ille movebat
Talem, viſa fuit quæ ſine voce loqui.
Candidior non illa, volentem docta Senatum
Ducere, facundi quæ Ciceronis erat.
Dignior ecce Manus tua formas induit omnes,
Invenit atq; artes ingenioſa novas.
Eloquii pandens nunc mellea flumina fundit,
Nunc contracta brevi rem ratione probat.
Nunc ſublata Dei laudes ad ſydera tollit,
Nunc conjuncta humiles mittit ab ore preces.
Jam demiſſa pavet; jam ſe complexa potitur
Voto; jam pectus, ſed gemibunda, quatit.
Quid mihi vel centum linguæ ſint, oraq; centum,
Unica mille tua hæc ſi Manus inſtar erit?

At tu Chiroſophus *Digito monſtrabere, Palmâ*
Deſerat, & plaudens jam Tibi cuncta manus.

Ad eundem.

ALciden pede cognoſcamus, & ungue Leonem:
Gratulor oſtendi Te potuiſſe MANU.

FRA: GOLDSMITH.

To his ingenious Friend the Authour; on his CHIROLOGIA.

THe *Hands* diſcourſing Geſtures, ever rife,
Though not ſo much obſerv'd in common life,
(Notes wherein *Hiſtorie* delights to place
The circumſtantiall beauties of her grace)
Thy *Hand* hath, like a cunning Motiſt, found
In all the Senſes, wherein they abound:
Which in one Bundle with thy Language ty'de,
Ore-tops the poring Book-wormes higheſt pride.
At the firſt ſight we learne to read; and then
By Natures rules to perce and conſtrue Men:
So commenting upon their Geſture, finde
In them the trueſt copie of the Minde.
The Tongue and Heart th'intention oft divide:
The *Hand* and Meaning ever are ally'de.
All that are deafe and dumbe may here recrute
Their language, and then bleſſe Thee for the mute
En-

Enlargemeut of Thy Alphabets, whoſe briefe
Expreſſes gave their Mindes ſo free reliefe.
And of this ſilent ſpeech, Thy *Hand* doth ſhew
More to the World then ere it look'd to know.
He is (that does denie Thy *Hand* this right)
A Stoique or an Areopagite.

GUIL. DICONSON.

To his ſingular good and approved Friend: this Expreſſe or Signature of intellectuall Amitie, Upon his CHIROLOGIA.

I joy (deare friend) to ſee thy *Palme* diſplay
A new *Chiroſophie*, which hidden lay
In Natures Hieroglyphique grasp'd, the grand
And expreſſe Pantotype of Speech, the *Hand.*
Me thought thy *Enchiridion*, at firſt view,
Seem'd like that *Manuall cloud*, that ſwiftly grew,
Till the moyſt Curtaine had the heavens ore-ſpread,
For ſtraightwaies it became th' *Encycloped.*
Who'll not beleeve, with deep *Charon*, that men
May have more ſenſes then they erſt did ken?
Since *Speech*, that doth within thy *Hand* commence,
Deſerves the double honour of a Senſe,
And may obteine unto a better end,
That, to which *Lingua* did in vaine pretend.

How might Antiquitie now bluſh to ſee
Such maine deficiencies ſupply'd by Thee?
Interpreters henceforth grow out of date,
While *Politiques* uſurpe the *Sultans* ſtate;
And (fellow-Communers) in dumbe diſputes
Outvie th'inteſligence of all his *Mutes*.
The babe, whoſe harpe of *Speech* is yet unſtrung,
Speakes ſenſe and reaſon in this Infant-Tongue.
All Tribes ſhall now each other underſtand,
Which (though not of one lip) are of one *Hand*.
Chirologie redeemes from *Babels* doome,
And is the univerſall Idiome.

Ad eundem.

REmove the *Pillars*, and ſet out the Bar,
Th'old *Ne plus ultra's* narrow bounds, as far
As *active Wit* imployes a *ſpeaking Hand*:
For, *Science* though it have an *unknown land*,
Yet there's no *Straights* or *utmoſt Thule* ſet,
Inventions new Diſcoveries to let.
Since the *Great Inſtauration* of the Arts
By *Verulamian Socrates*, whoſe parts
Advanced *Learning* to a perfect ſtate:
Thou art the firſt that from his *hints* durſt date
For Arts bemoan'd *defects*, a new *ſupply*;
(The hardeſt Province in Humanitie.)
Which doth in thy *Projections* ample ſpheare
Another *Novum Organum* appeare.

And

And as we much unto Thy Hand doe owe
For *Augmentation*, ſome as farre ſhall goe
Another way, to ſhew their learned might,
While *Science*, Creſcent-like, extends her light.

Thus while the gratefull Age offer whole ſprings
Of P*alme*, my zeale an humble Dactyle brings:
Which lawfull pride (like *Batrachus* his name
He ſtrove to faſten on *Octavia's* frame)
Shall be my higheſt glory: May I ſtand
But as Excreſcence on thy well-limb'd *Hand*.

THOMAS DICONSON,
Med. Templ.

To his deſervedly honour'd Friend, Mr.
I. B. *Upon his excellent piece,*
his CHIROLOGIA.

SIR:

IN thoſe Antique times, when men were good,
And ſtudied the now vice call'd Gratitude:
Thoſe that in Arts inventions firſt did ſhine,
Were honour'd with the Title of Divine.

Phyſick and *Verſing*, in his flaming Chaire
Plac'd *Phœbus*, and beſtow'd that blazing Haire:
Whence often it hath been obſerv'd and ſeen,
Phyſitians have the beſt of Poets been.
How ſhould we honor Thee then, whoſe *Hands* gain
Hath added to his Gifts a higher veine?
In theſe conſuming dayes, haſt eas'd our *Tongues*,
And rais'd an Art in favour of the *Lungs*.
Let *Bacons* ſoule ſleep ſweet: the time is come
That *Geſture* ſhall no longer now be dumbe;
And Natures ſilent motions ſhall advance
Above the Vocall key of Utterance:
Where every *Digit* dictates, and doth reach
Unto our ſenſe a mouth-excelling Speech.
Arts Perfector! What *Babell* did denie
To Lips and Eare, Th'aſt given the Hand and Eye;
Haſt reconcil'd the World, and its defect
Supply'd, by one unerring Dialect.
To Thee this boone we owe; for which great worth
We all deſirous are to limb Thee forth:
But bluſhing, muſt confeſſe, none can command
A pencill worthy Thee, but Thy own *Hand*.

JO. DICKENSON.

Ad eruditum CHIROLOGIÆ Authorem, omniſq; reconditioris Philoſophiæ Scrutatorem aſsiduum.

NOn priùs auditæ Sophiæ das fercula Myſtis,
Et Tua convivas excipit una MANVS.
Das quod pollicitus ſæpe es; lætorq; videre
Te ſummam ſcriptis impoſuiſſe Manum:
Expanſâque Manu, Capitis myſteria pandes;
Hoc te facturum das mihi Chirographum.

Ad eundem.

Σὸν δέμας ἐκ ἄγαμαι πόθον πλὼ χἰερὸ φιλήσω
Αμφοτέρην, καλὴν, πὶὼ πολυδαιδαλέην.
Μᾶλόν Σε τέργοιμι διάμπερες ἐν μυελοῖσι
Φοινίκος πυγαῖς χερσὶν ἐφαψάμενον.

Ad eundem.

SEe here appeares a *Hand*, one limbe alone,
Borne to the World, a perfect σύναλον.
And marke how well 'tis muſcled, how it ſpeakes
Freſh from the Preſſes wombe: and view the freakes
Of this emphatique ſilence, which doth ſound
Onely to'th Eye: beyond which ovall round

It roves not; and this mute Vocalitie
Is practic'd, where there wants abilitie
Of mutuall knowledge of each others tongue.
The *Hand* alone doth intimate our ſtrong
Or faint deſires: In this garbe long ago
We ſpake with th'Indian *Apochankano.*
Thus may we trade with the dumb *Ginnie Drills*
By Exerciſe: and make our ſecret wills
Known to thoſe rationall Brutes; and thus we
May make the World one *Vniverſitie.*
Bacon the Britaine-Stagerite, found fault
With all the Ancients, 'cauſe they never taught
This in their Schooles: Now the Worke is ended;
Which beſt of all is by it ſelfe commended.
So, our *Briareus*; of whoſe new deſigne
By *Chiromancies* leave I muſt divine:
He need not feare bold *Atropos* her knife,
For in his *Hand* each line's a line of life.

JO: HARMARUS,
Oxonienſis Φιλίατρος.

To his excellent Friend the Author; on his CHIROLOGIA.

CAn ſwelling rage, without a Genius, ſtreine
To the true pitch of a Poetique veine?
And ſhall not Loves harmonious heat inſpire
My thoughts, and ſet them to *Apollo's* lyre?

I feele my Hand, deep ſtruck in friendſhips veine,
With rich invention flowing out amaine.
And where ſuch force the *Pens* ingagement drawes,
There an unskilfull *Hand* may give applauſe.
Were I *Bellona's* Darling, I would fight:
But at that Spirits rate that Thou dar'ſt write;
Mercuriall valour in Thy conquering Pen
Equalls the Hand of War in ord'ring men.
I find Thee (Friend) well armed to repell
Th'affronts of any ſcoffing Iſmael;
Whoſe carping Hand 'gainſt ev'ry man is bent,
And each mans Hand 'gainſt his Hands croſſe intent.
Thou may'ſt ſuch blowes without a Gauntlet ward,
Or any Second of Thy *Fames* lifes Guard:
But if a Viper through the glove invade
Thy harmleſſe *Hand*; ſhake't off, and to Thy aide
Raiſe Thy own new Militia, Thy Hands,
Natures beſt ſquadron, and Arts Trained Bands.

J. W.

Meiſſimo in deliciis, CHIROLOGIÆ Authori; Amanuenſi Muſarum, Polihymniæ Alumno, Motiſtarum Clariſſimo, & MANUS publicè præhenſantium Candidato.

INdigitare *tuas per ter tria nomina laudes*,
Nomenclatorem Turma Novena jubet
Chirologus: *manibus ſignas, geſtuque loquaci*
Exempla Hiſtorici multa notantis habes.
Chirophilus *pangis rapti modulamen amoris,*
Verbaque Palmari ſæpe canenda choro.
Chirocrates *nodoſa Manu ſubjecta potenti*
Arguta Digiti calliditate valent (*ras,*
Chirographus *miranda notas, ſubſcripta colo-*
Talia nec poterit Penelopea Manus.
Chiromantis *acutus ab apparentibus infers*
Mores, & Manibus pectora ferre facis.
Chirocrites *Criticis Digitalia dicta profaris,*
Geſtu Philologis Oedipus alter eris.
Chirimimus *agis variatas dicere formas,*
Pollice multiplicem Protea vincis acer.

Chi-

Chiromysta *orare doces, penetralia signi*
Scrutaris, praxi stat pietatis bonos.
Chirodorus *opem Musis das munere Dextram,*
Tendens doctrinæ, magna docentis opus.

Sed palmata novo nutans Polihymnia voto
Omnia complectens, nomen & omen erit;
Assensere omnes, Palmis te digna locutum,
Pleronymi titulo dicere Chirosophum.

R. G.

Nomenclator Chiro-musæ.

Chirologia.

Or The NATVRALL LANGVAGE Of the HAND.

IN all the declarative conceits of Geſture, whereby the Body, inſtructed by Nature, can emphatically vent, and communicate a thought, and in the propriety of its utterance expreſſe the ſilent agitations of the minde; the *Hand*, that buſie inſtrument, is moſt *talkative*, whoſe *language* is as eaſily perceived and underſtood, as it Man had another mouth or fountaine of diſcourſe in his *Hand*. So proper and apt to make ſignes, and work great matters is the *Hand* of Man; It ſeems to me obſervable, that when *Moſes* covertly deſired a ſigne of God, to make the Ægyptians believe He had appeared unto him, God preſently asked him what he had in his *Hand?* and commands him naturall geſtures which had thence the force of miraculous ſignification: and to theſe ſignes, God attributes a voice, for He ſaith, If they will not hearken to the voice of the firſt Exod. 4. 2, 3, 4, 6, 7, 8, 9, verſes.

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Or The NATVRALL LANGVAGE Of the HAND.

IN all the declarative conceits of Geſture, whereby the Body, inſtructed by Nature, can emphatically vent, and communicate a thought, and in the propriety of its utterance expreſſe the ſilent agitations of the minde; the *Hand*, that buſie inſtrument, is moſt *talkative*, whoſe *language* is as eaſily perceived and underſtood, as if Man had another mouth or fountaine of diſcourſe in his *Hand*. So proper and apt to make ſignes, and work great matters is the *Hand* of Man; It ſeems to me obſervable, that when *Moſes* covertly deſired a ſigne of God, to make the Ægyptians believe He had appeared unto him, God preſently asked him what he had in his *Hand?* and commands him naturall geſtures which had thence the force of miraculous ſignification: and to theſe ſignes, God attributes a voice, for He ſaith, If they will not hearken to the voice of the firſt Exod. 4. 2, 3, 4, 6, 7, 8, 9, verſes.

signe, they will believe the voice of the latter signe: (and as there is in the supernaturall, so there is a signifying voyce in the naturall signes of the *Hand.*) *Althusius* calls these miraculous expressions of the *Hand, habitus portentosos*, which by their rare and illustrious action denote and expresse some singular and memorable intention by the command of God, besides their naturall signification. For, the *Hand* being the *Substitute* and *Vicegerent* of the Tongue, in a full, and majestique way of expression, presents the *signifying faculties* of the soule, and the inward discourse of Reason: and as *another Tongue*, which we may justly call the *Spokesman* of the Body, it *speakes* for all the members thereof, denoting their *Suffrages*, and including their *Votes*. So that whatsoever thought can be delivered, or made *significantly manifest*, by the united motions and connative endeavours of all the other members: the same may be as evidently exhibited by the sole devoyre, and *discoursing gestures* of the *Hand*. The intendments of which demonstrative gestures (being naturall signes) have no dependance on any ordinance or Statute of Art, which may be broken off, or taken *in hand*; as it is either repealed, or stands in force: but these being part of the unalterable Lawes and Institutes of Nature, are by their owne perpetuall constitution, and by a native consequence significant. As smoke which in darke vapours expires from incensed fuell is a certaine signe of fire; or as rich smells by whose aromatique breath the ayer's perfum'd, doe sweetly declare the presence of the ascended odour: and as the blushes of *Aurora* bewray the early approach of the bright Em-

Althusius de civili conversatione, li. 1.

perour

perour of the day: So that in theſe Art hath no *Hand*, ſince they proceed from the meere inſtinct of Nature: and all theſe motions and habits of the *Hand* are purely naturall, not poſitive; nor in their ſenſes remote from the true nature of the things that are implyed. The naturall reſemblance and congruity of which expreſſions, reſult from the habits of the minde, by the effort of an impetuous affection wrought in the invaded *Hand*, which is made very plyant for ſuch impreſſions. But whereas theſe ſpeaking Organs are couplets, an active paire; ſometimes they both, and not ſeldome one alone doth by a neat inſinuation of ſpeech, make and accompliſh the habit. Sometimes differing words, which viſibly grow on one root of action, goe for Synonima's in geſture: and we ſhall ſometimes ſee contrarietie of patheticall expreſſion, an identity of poſture.

Nor doth the *Hand* in one ſpeech or kinde of language ſerve to intimate and expreſſe our mind: It ſpeakes all languages, and as an *univerſall character of Reaſon*, is generally underſtood and knowne by all Nations, among the formall differences of their Tongue. And being the onely ſpeech that is naturall to Man, it may well be called the *Tongue and generall language of Humane Nature*, which, without teaching, men in all regions of the habitable world doe at the firſt ſight moſt eaſily underſtand. This is evident by that trade and commerce with thoſe ſalvage Nations who have long injoy'd the late diſcovered principalities of the Weſt, with whom (although their Language be ſtrange and unknowne) our Merchants barter and exchange their Wares,

driving a rich and ſilent Trade, by ſignes, whereby many a dumb bargaine without the crafty Brocage of the Tongue, is advantageouſly made. Hence 'tis apparent, that there's no native law, or abſolute neceſſity, that thoſe thoughts which ariſe in our pregnant minde, muſt by mediation of our Tongue flow out in a vocall ſtreame of words; unto which purpoſe we muſt attend the leiſure of that incloſed inſtrument of ſpeech: Since whatſoever is perceptible unto ſenſe, and capable of a due and fitting difference; hath a naturall competency to expreſſe the motives and affections of the Minde; in whoſe labours, the *Hand*, which is a ready Midwife, takes oftentimes the thoughts from the foreſtalled Tongue, making a more quicke diſpatch by geſture: for when the fancy hath once wrought upon the *Hand*, our conceptions are diſplay'd and utter'd in the very moment of a thought. For, the geſture of the *Hand* many times gives a hint of our intention, and ſpeakes out a good part of our meaning, before our words, which accompany or follow it, can put themſelves into a vocall poſture to be underſtood. And as in the report of a Piece, the eye being the nimbler ſenſe, diſcernes the diſcharge before any intelligence by conduct of the vocall Wave arrive at the eare; although the flaſh and the report are twins born at the inſtant of the Pieces going off: ſo although Speech and Geſture are conceived together in the minde, yet the *Hand* firſt appearing in the delivery, anticipates the Tongue, in ſo much as many times the Tongue perceiving her ſelf foreſtall'd, ſpares it ſelfe a labour; to prevent a needleſſe Tautologie: And if words enſue upon the geſture,

geſture, their addition ſerves but as a Comment for the fuller explication of the manuall Text of utterance; and implyes nothing over and above but a generall devoyre of the minde to be perfectly underſtood. A notable argument we have of this *diſcourſing facultie* of the *Hand* in our common Jeſters, who without their voice, ſpeaking onely by geſtures, can counterfeit the manners, faſhions, and ſignificant actions of men. Which may be more confirm'd by that wonder of neceſſity which Nature worketh in men that are borne deafe and dumbe; who can argue and diſpute rhetorically by ſignes, and with a kinde of mute and logiſtique eloquence overcome their amaz'd opponents; wherein ſome are ſo ready & excellent, they ſeeme to want nothing to have their meanings perfectly underſtood. Tis parallel to this, what Natures grand Inquiſitor reports of certaine Nations, that have no other language wherein to impart their mindes; the common tongue of Beaſts, who by geſtures declare their ſenſes, and dumb affections. For although *Seneca* will not allow their motions to be affections, but certain characters & impreſſions *ad ſimilitudinem paſſionum*, like unto paſſions in men, which he calleth *impetus*, the riſings, forces and impulſions of Nature, upon the view of ſuch objects as are apt to ſtrike any impreſſions upon it: yet as *Montaigne* (in that elegant Eſſay of his, where he in imitation of *Plutarch*, maintaines that Beaſts participate with us in the rationality of their diſcourſes) ſhewes, that even they that have no voyce at all, by their reciprocall kindneſſe, which we ſee in them, we eaſily inferre there are ſome other meanes of entercommunication: their

Plin. Hiſt. Nat.

Seneca de Ira lib. 1. cap. 3.

Montaign Eſſay in Raimond Sebond.

geſtures treat, and their motſons diſcourſe.

Non alia longè ratione atque ipſa videtur
Protrahere ad Geſtum, pueros infantia linguæ.

No otherwiſe, then for they cannot ſpeake,
Children are drawne by ſignes their mindes to breake.

And why not (ſaith he) as well as our dumbe men diſpute and tell hiſtories by ſignes? Certainly (as he well obſerveth) there is a ſociety and communion of juſtice, fellowſhip, good wil, and affection betweene us and Brutes: they being not ſo remote from good nature, gentleneſſe, and ſweet converſe, but that they can expreſſe their deſire of honour, generoſitie, induſtrious ſagacity, courage, magnanimity, and their love and feare; neither are they void of ſubtilty and wiſedome. For by reaſon of their affinity as it were, and daily converſation with men, they get a tincture from us of our manners and faſhions, and conſequently enjoy a kinde of nurture and teaching diſcipline, and apprentiſing by imitation, which does enable them to underſtand and expreſſe themſelves in this language of geſture, teaching us by learning of us, that capable they be not onely of the inward diſcourſe of Reaſon, but of the outward gift of utterance by geſture: and if there be ſome geſtures of ours that they doe not underſtand, ſo there are ſome of theirs which need an Interpretor, a greater Critique in their language then *Democritus Melampus*, or *Apollonius Thyaneus* were, who underſtood all the idiomes of Birds and Beaſts, to expound them unto us. *Plato* in ſetting out the golden Age under *Saturne*, reckons among the chiefeſt advantages, this kinde of communication. And indeed it is a kinde of knowledge that

Adam

Adam partly loſt with his innocency, yet might be repaired in us, by a diligent obſervation and marking of the outward effects of the inward and ſecret motions of beaſts.

This *naturall Language of the Hand*, as it had the happineſſe to eſcape the curſe at the confuſion of Babel: ſo it hath ſince been ſanctified and made a holy language by the expreſſions of our Saviours *Hands*; whoſe geſtures have given a ſacred allowance to the naturall ſignifications of ours. And God ſpeakes to us by the ſignes of his *Hand* (as *Bernard* obſerves) when he works wonders, which are the proper ſignes of his *Hand*. *Hic eſt Digitus Dei*, ſay the aſtoniſhed *Magi*, when they acknowledged the expreſſion of a Divine Hand. Theſe ſignes in *Bernards* language, are *notæ ſtelliferæ*, blazing and Starrie expreſſions. In another Dialect of his *Divine Hand* he expreſſes his revealed will to his Prophets by inſpiration, as *Ribera* notes: which the Prophets in Scripture acknowledge to be the ſtill voice of the *Hand* of the Lord. *Bede* takes notice of another Dialect or way of expreſſion which God uſeth with his *Hand*, when he perſwades men, working upon them by the examples of good workes. After this manner Chriſt our Lord to his doctrine added the ſignes of his *Hand*, that is, his workes: according to that of the Evangeliſt, *Ieſus began* to *doe* and *teach*. And as God ſpeakes to us with his *Hand* by a ſupernaturall way: ſo we naturally ſpeake to Him, as well as unto men, by the *appeale* of our *Hands* in *admiration*, *atteſtation*, and *prayer*. Nay when we are beyond the vocall lines of communication with men, and that diſtance of place hath

Bernard. lib. 2. in Cantica.

Ribera comment. in Proph. M.

Beda lib. de Indig tatione.

Act. 1. 1

made the higheſt tone of our Tongue too low to reach the auditory nerve of one that is remote: or when the noiſe of ſome eare-deafing crowd hath rendred our Tongue unſerviceable to declare our minde; we uſe the viſible expreſſions of our *Hand*, as more loud and demonſtrative, which are afarre off perceived and underſtood by thoſe who were uncapable of an auricular intimation. And as concerning thoſe *manuall expreſſions* which we uſe to thoſe are leſſe diſtant from us, the *Hand* is ſo ready and cunning to expound our intentions, abounding in a ſenſe ſo copious, and ſo connaturall a kind of eloquence, wherein all things are ſo lively expreſt; the *Hand* ſeemes to enter into conteſtation, and to vie expreſſes with the *Tongue*, and to over-match it in ſpeaking labours, and the ſignificant varietie of important motions, that it almoſt tranſcends the faculty of Art to enumerate the poſtures of the *Hand*, and the *diſcourſing geſtures* which preſent the interpretation of the Minde. Whoſe manifeſt habits riſe to ſo high an account in the *Hand*, that if their totall ſumme could be caſt up, they would ſeeme to exceed the numericall ſtore of words, and the flowry amplifications of Rhetoricall Phraſes. For, with our *Hands* we

Sue, intreat, beſeech, ſollicite, call, allure, intice, diſmiſſe, graunt, denie, reprove, are ſuppliant, feare, threaten, abhor, repent, pray, inſtruct, witneſſe, accuſe, declare our ſilence, condemne, abſolve, ſhew our aſtoniſhment, proffer, refuſe, reſpect, give honour, adore, worſhip, deſpiſe, prohibit, reject, challenge, bargaine, vow, ſweare, imprecate, humour, allow, give warning, command, reconcile, ſubmit, defie, affront, offer injury,

jury, complement, argue, diſpute, explode, confute, exhort, admoniſh, affirme, diſtinguiſh, urge, doubt, reproch, mocke, approve, diſlike, encourage, recommend, flatter, applaud, exalt, humble, inſult, adjure, yeeld, confeſſe, cheriſh, demand, crave, covet, bleſſe, number, prove, confirme, conjure, ſalute, congratulate, entertaine, give thankes, welcome, bid farewell, chide, brawle, conſent, upbraid, envy, reward, offer force, pacifie, invite, juſtifie, contemne, diſdaine, diſallow, forgive, offer peace, promiſe, performe, reply, invoke, requeſt, repell, charge, ſatisfie, deprecate, lament, condole, bemoane, put in minde, hinder, praiſe, commend, brag, boaſt, warrant, aſſure, enquire, direct, adopt, rejoyce, ſhew gladneſſe, complaine, deſpaire, grieve, are ſad and ſorrowfull, cry out, bewaile, forbid, diſcomfort, aſk, are angry, wonder, admire, pittie, aſſent, order, rebuke, favour, ſlight, diſpraiſe, diſparage, are earneſt, importunate, referre, put to compromiſe, plight our faith, make a league of friendſhip, ſtrike one good luck, give handſell, take earneſt, buy, barter, exchange, ſhew our agreement, expreſſe our liberality, ſhew our benevolence, are illiberall, aske mercy, exhibit grace, ſhew our diſpleaſure, fret, chafe, fume, rage, revenge, crave audience, call for ſilence, prepare for an apology, give liberty of ſpeech, bid one take notice, warne one to forbeare, keepe off and be gone; take acquaintance, confeſſe our ſelves deceived by a miſtake, make remonſtrance of anothers errour, weepe, give a pledge of aid, comfort, relieve, demonſtrate, redargue, perſwade, revolve, ſpeake to, appeale, profeſſe a willingneſſe to ſtrike, ſhew our ſelves convinced, ſay we know ſome-

what

what which yet we will not tell, present a check for silence, promise secresie, protest our innocence, manifest our love, enmity, hate and despight; provoke, hyperbolically extoll, inlarge our mirth with jollity and triumphant acclamations of delight, note and signifie anothers actions, the manner, place, and time, as how, where, when, &c.

A

COROLLARIE

Of the

Speaking motions, discoursing gestures, or habits of the *Hand*.

WITH AN

Historicall Manifesto, exemplifying the naturall significations of those Manuall Expressions.

THE STRETCHING OUT OF THE HANDS is a naturall expression of gesture, wherein wee are significantly importunate, intreat, request, sue, solicite, beseech, and ask mercy and grace at the Hands of others. History, the grave Mistris of the Rolls of Action and manuall expressions, from whose *Hand* we receive the placard of Time, subscribed by the reverend *Hand* of Antiquity, and made letters Patents under the Broad-seale of Truth: as she is the most faithfull guide to the exemplary knowledge of any matter of Fact passed: so she presents a lively image of the *Hands* present estate, and by reflection of her light, affords subsidiarie presidents and patternes of significant actions to come. For, this Schoole-mistris of our discoursing gestures,

Supplico. Gestus. I.

gestures, contending with a *high Hand*, that no *Chiramnestia* or act of oblivion should passe against Nature, by transcripts out of her owne *Chiridiographicall* observations, hath sufficiently testified the naturall signification of this *Chiridiome*, or proper form of speech in the beseeching *Hand*.

An example of this naturall gesture and expression, we finde to have appeared in the *Hand* of *Julius*, who endeavouring to satisfie the desires of *Constantius*, but the souldiers forcing him to accept of the stile of *Augustus*, with a resolute and well grounded minde withstood them all and some, one time shewing himself to be wroth and highly displeased, other whiles STRETCHING FORTH HIS HANDS, requesting and beseeching them to forbeare their unseasonable offer. When *Annibal* after the battaile of *Cannæ* had granted the Romanes the favour and liberty to redeeme their prisoners, and *M. Junius* had ended his Oration in the Senate, immediately the multitude that were gathered together in the common place, set up a lamentable and piteous cry, and HELD OUT THEIR HANDS to the Councell-house, beseeching the Lords of the Senate that they might have and injoy their children, their brethren, and kinsfolkes againe. The Noblemen in the behalfe of *Coriolanus* used this gesture of the *Hand* when *Sicinius* the Tribune had pronounced sentence of death upon him, for, some of them HOLDING FORTH THEIR HANDS to the people, besought them not to handle them so cruelly. Thus *Manlius* and *Fulvius* comming unto *Tiberius* with teares in their eyes, and HOLDING UP THEIR HANDS, besought

Ammian. Marcellin. lib. 20.

Livie lib. 22.

Plutarch in the life of Coriolanus.

ſought him to let the Law *Agraria* alone, which he would then have paſſed. And *Plutarch* in that notable deſcription of *Æmilius* triumph relates, how King *Perſeus* children were led priſoners with the traine of their Schoolmaſters and other Officers and their ſervants, weeping and lamenting, HOLDING OUT THEIR HANDS unto the people that looked upon them, and taught the Kings young children to doe the like, to aske mercy and grace at the peoples *Hands*. The force of this expreſſion hath ſometimes remained in the Arme when the *Hand* hath beene loſt. For *Amynias* the brother of *Æſchylus* the Tragedian, when the people of *Athens* would have ſtoned his brother for ſome impiety brought on the Stage, he held up his Elbow and Arme without a *Hand*, loſt at the fight at *Salamis*: by which ſpectacle the Judges calling to minde the merits of *Amynias*, diſmiſſed the Poet.

Plut. in the life of Tiberius and Caius

Ib. in the life of Paulus Æmylius.

Ælian. var. Hiſt. lib. 5. cap. 19.

Scripture, the moſt ſacred Spring of pregnant Metaphors, and lending geſtures, among other of theſe kind of ſpeaking apparitions, or divine elegancies, which are able to inrich a ſanctified underſtanding, the Hebraiſmes and myſterious notions reſulting from the properties of the *Hand*, doe everywhere obtaine, by divine permiſſion, an ineffable latitude of ſignifications: whoſe vulgariſmes varied through ſuch multiplicity of ſenſes, are of that note and conſequence, that they much conduce to the advancement of the dignity and reputation of the *Hand*. Among other remarkable expreſſions borrowed from the *Hand*, wherein God is pleaſed to condiſcend to the capacity of man, and to cloath His expreſſions in the naturall language of our *Hand*. That of

the

the Propheſie of the Prophet *Iſaiah* hath refe-
Iſai. 65.2. rence to this requeſting geſture, where the Lord complaining after the manner of men, ſaith, he had STRETCHED OUT HIS HANDS all day to a rebellious people.

Oro. Geſtus II. TO RAISE THE HAND CONIOYNED OR SPREAD OUT TOWARDS HEAVEN is the habit of Devotion, and a naturall and univerſall forme of Prayer, practiſed by thoſe who are in adverſity, and in bitter anguiſh of Minde; and by thoſe who give publique thankes and praiſe to the moſt High. Thus we acknowledge our offences, aske mercy, beg reliefe, pay our vowes, imprecate, complaine, ſubmit, invoke, and are ſup-
1 Tim. 2.8 pliant. Hence 'tis the Scriptures doe moſt emphatically define prayer by this outward ſigne, not that this ſpeaking habit of the H*and* is all or the moſt principall part of devotion, for, Hyppocrites, as if fired with zeale, EXTEND THEIR ARMES AND HANDS, who yet but mock God by ſeeming to draw nigh unto Him, when their Hearts belie their H*ands*. But, this geſture is an outward helpe unto devotion, appointed by the ordinance of Nature to expreſſe the holy fervour of our affections. For ſince it is impoſſible by reaſon of our great infirmitie, we ſhould with our ſoaring thoughts move beyond the centre of our bodies; we ſtand in need of ſome outward help to declare the aſcenſion of our inward zeale, which we reveale by the EXTENSION OF OUR HANDS, which ſupplying the place of wings, helpe our hearts in their flight upward. For unleſſe our hearts are polluted with the leaven of hypocriſie, they raiſe the heart to the throne

throne of grace, before which we present our supplications. But the Soul being invisible, unles she shew her selfe by demonstration of gesture, the *Hand* was instituted *Surrogate*, and *Vicar* of of the Heart, to testifie by outward gesture, the offering and lifting up of the Heart, and that our prayers are seriously poured out from the bottome of our Breast. Hence in those sacred Monuments that keepe alive the memories of the Dead, whether their effigies be exhibited in brasse or marble their monumentall Statues are commonly hew'd into this forme of prayer. From the practice and naturall propensity of the *Hands* to prayer, as from the premisses, *Athanasius* (as it is likely) drew this conclusion: That therefore man had *Hands* given him, that they might serve to necessary uses, and to be SPREAD FORTH AND LIFTED UP in offering prayer to Him who made them. It being *on all hands* confest, that this gesture is an originall rite, and a piece of the discipline of Nature, polished also by the rule of reason, and solemniz'd by the examples and exhortations of wise men. For there was no Nation instructed in any kinde of piety, who did not know *before hand* by a tacite acknowledgement of a God, that the *Hands* in prayer were to bee LIFTED UP. *Omnes homines* * *tendimus manus ad Cœlum cum* [*præces fundimus,*] sayes that *Prince of Peripatetiques*. And *Gobrias* in *Xenophon* seems to confirme the same. *Apuleius* elegantly and roundly to this purpose. *Habitus orantium hic est, ut* * *manibus extensis in cœlum* [*præcemur.*] To this purpose *Horace*.

Arist. lib. de Mund. Xenoph. Cyr. Apuleius tit. de mundo.

* *Cœlo supinas si tuleris manus.*

Horac.

And *Lucretius* of the same gesture,

Lucret. lib. 5.

---*Et*

——*Et* pandere palmas*
Ante Deum delubra.——

Ped. Albin. in carm. Conſ. ad Liviam. And *Pedo Albin.* joyning in the harmony of all the Heathen Prophets.

Atq; aliquis de plebe pius, pro paupere nato
* *Suſtulerat* [*timidas*] *ſidera ad alta manus.*

Virgil. Æneid. Hence *Jarbas* in *Virgil* is ſaid

Multa Iovem manibus* [*ſupplex oraſſe*] *ſupinis.*

Idem lib. 3. Æneid. Thus *Anchiſes* in the ſame Poet,

At pater Anchiſes paſſis de littore palmis*
Numina magna vocat. ——

Idem li. 5. So *Cleanthus*,

Ni palmas ponto tendens utraſq; Cleanthus*
[*Fudiſſetq; præces, divoſq; in vota vocaſſet.*]

Ovid. lib. 8. Metam. Thus *Creſſa* in *Ovid*,

——* *ad Sydera ſupplex*
Creſſa manus tollens

Sil. Ital. lib. 4. So *Scipio* in *Sil. Italicus*,

* *Sublatis in Cœlum manibus* [*præcatur.*]

Valer. Flacc. li. 2. Their manner was to turne themſelves to the Eaſt, with an erected countenance, HANDS OPEN SPREAD, LIFTED UP, AND STRETCHED OUT TOWARDS HEAVEN.

Whence *Valerius Flaccus*,

Imperat hinc alte Phœbi ſurgentis ad orbem*
Ferre manus ——

Plutarch in the life of Antonius. In this poſture we finde *Antonius* LIFTING UP HIS HANDS TO HEAVEN, making a charitable prayer to the gods for his army when he was to encounter the Parthians.

Idem in the life of Camillus. And *M. Furius Camillus* uſed the ſame geſture of his Hands in his prayer at the taking of the Citie *Veies*.

Idem in the life of Alex. the great. Thus *Alexander* in his third battaile with *Darius*, before he gave charge upon the enemies, he tooke his Lance in his left hand, and HOLDING

ING HIS RIGHT HAND UNTO HEAVEN, beſought the gods (as *Caliſthenes* writeth) that if it were true he was begotten of *Jupiter*, that it would pleaſe them that day to helpe him, and to encourage the Grecians. And the Heathens when they came forth in the morning to plough, they laid one *Hand* upon the ſtilt of the plough, and LIFTED THE OTHER UP to *Ceres* the goddeſſe of Corne: beginning both their actions of warre and peace with this geſture. So remarkable was the mixt and double office wherein Nature hath intereſſed the *Hand*. For as we raiſe theſe to Heaven, ſo with them we worke; and the *Hand* thrives but ill that workes, unleſſe it praies: which theſe Heathens by the inſtinct of Nature were wrought to acknowledge. And the moſt deſperate Atheiſts and Hypocrites, in ſome extremities and damages, doe LIFT UP THEIR IOYNED HANDS TO HEAVEN, as a ſigne and token of ſome devotion, though they have no faith nor beliefe. ¶ Thus alſo they gave thanks. It is reported that when *Archidamas* had overcome the Arcadians, and returned home victorious to *Sparta*, from that tearleſſe battaile; neither man nor woman would keepe the City, but came flocking down to the River ſide, HOLDING UP THEIR HANDS TO HEAVEN, and thanked the gods, as if their City had redeemed and recovered her ſhame and loſt honour, and began to riſe againe as before it did. And to the ſignification of this geſture that of *Virgil* may be referred.

Idem in the life of Alex. the Great.

Plutarch in the life of Ageſilaus.

Virgil. Æneid. 2.

* *Suſtulit exutis vinclis ad ſydera palmas.*

The LIFTING UP THE HANDS in prayer, as it is a naturall expreſſion, ſo it ſeems neceſſary, for,

God requireth the whole man; there being a woe pronounced to fainting *Hands*, that is, which faint in prayer. When *Moſes* HELD UP HIS
Ex. 17. 11. HANDS, *Iſrael* prevailed: but when *Moſes* LET HIS HANDS DOWN, *Amalech* prevailed. And when *Moſes Hands* were heavie, they tooke a ſtone and put it under him, and he ſate upon it: and *Aaron* and *Hur* ſtayd up his *Hands* the one on the one ſide, and the other on the other ſide; ſo his *Hands* were ſteady untill the going downe of the Sunne: and *Joſuah* diſcomfited *Amalech*.
Philo Judæus in Exod. Upon which *Philo* allegorizing, ſhewes that victorious geſture of *Moſes Hands* doth ſignifie that by the vertue and intention of prayer all things are overcome: or it implyes the elevation of the intellect to ſublime contemplations, and then *Amalech*, that is, the affections are overcome.

Origen Hom. 11. in Exod. *Origen* deſcanting upon the poſture of *Moſes Hands*, obſerves that hee did elevate, not extend his *Hands*, that is his *workes* and *actions* to God, and had not his HANDS DEJECTED. He LIFTS UP HIS HANDS, that layes up treaſure in heaven. For where we love, thither reſorts the eye and the *Hand*. He that keepes the Law, orecomes; he that doth not, lets *Amalech* prevaile.

Elias Cretenſ. comment. in opera Greg. Naz. *Elias Cretenſis* thus: This geſture of *Moſes Hands*, if you looke to that which falls under the aſpect of the eye ſignifies prayer. Hence in an old Scheme of *Clodovæus* there are two armes erected to Heaven, ſupported by two others, with this Motto, TUTISSIMUS, with reference to the
Sil. Petra Sanct. conquering *Hands* of *Moſes*. To teach Commanders, that pietie ſtrikes the greateſt ſtroke in all

all battailes. *Goropius* who with an over strained phancie following his owne conceit, makes use of the naturall expressions of the *Hand*, for the exalting the Cimbrian or old Teutonique tongue into the preheminencies of the originall language, presents his superstitious observations thus: To joyne the hands in prayer, and so to applie their upper parts to the mouth, doth signifie that men in prayer should seeke to be conjoyn'd to one that is most High: and because prayer proceeds from the mouth, and the *Hands* upright with the mouth transverse, seeme to delineate a Roman T, he hath another inference from that similitude. Gorop. in Hierogl. lib. 9.

The STRETCHING OUT THE HANDS TO GOD is sometimes taken in Scripture for the acknowledgement of an offence, as in the prayer of *Solomon* at the consecration of the Temple: and *Solomon* praying, STRETCHED FORTH HIS HANDS TO HEAVEN after this manner, And thus *Moses* praying STRSETCHED OUT HIS HANDS UNTO THE LORD. Thus *Judas Macchabeus* encountring the army of *Nicanor*, STRETCHED OUT HIS HANDS TOWARDS HEAVEN, and called upon the Lord that worketh wonders. ¶ To the signification of anguish and affliction belongs that of the Prophet *Jeremiah*, Zion SPREADETH FORTH HERHANDS, and there is none to comfort her. For they who pray sometimes STRETCH OUT THEIR HANDS & somtimes LIFT THEM UP. Hence *Lauretus*, to SPREAD OUT, OR EXTEND THE HAND, is to open, dilate, and unfold that which was straitned and folded in. TO SPREAD OUT THE HAND is alſo to lift it up: but to EXTEND, is to erect and raise

1 King. 8. 38. 1 King. 8. 22. Exod. 9. 29 & 33. 2 Macch. 15. 21. Lament. 1. 17. Lauret. in Sylv. Alleg.

raiſe them up. So he expounding the ſacred ſenſe of theſe ſpeaking geſtures of prayer. S. *Hillarie* very elegantly diſtinguiſheth betweene the EXPANSION and ELEVATION of the *Hands*, which in this matter of prayer are promiſcuouſly uſed in Scripture. So upon that of the Pſalmiſt, I will LIFT UP MY HANDS in thy Name, hee doth not take it for the habit of praying, but for a declaration of a worke of a high elevation. So likewiſe upon ſuch a paſſage of another Pſalme: Let my prayer be ſet forth before thee as incenſe, and the LIFTING UP OF MY HANDS as the evening Sacrifice. He ſhewes that the Apoſtle where he exhorts them to LIFT UP pure *Hands*, hee does not appoint a habit of praying, but addes a rule of divine operation. So the noble Prophet, when you SPREAD FORTH YOUR HANDS, I will hide mine eyes from you; yea, when you make many prayers I will not heare: if you EXTEND YOUR HANDS, not if you LIFT THEM UP; but if you EXTEND YOUR HANDS: becauſe the habit of praier is in the SPREAD OUT HANDS; but the power of a perfect worke is in the ELEVATION. Therefore the LIFTING UP THE HANDS is an Evening Sacrifice. But this, for all I can finde, is but the peculiar fancie of this Father. For ſurely the ELEVATION as well as the EXPANSION or STRETCHING OUT OF THE HANDS, are both ſignificantly naturall in this ſenſe. Indeed S. *Hierome* drawes theſe two geſtures of prayer into Allegories, not much unlike, thus: TO SEND FORTH THE HAND to God, as it were to ſeeke out for reliefe, is to direct our actions to him, and not to worke for vain glory. He alſo SPREADS FORTH HIS HANDS to God,

S. Hillar. in Pſalm.

Pſal. 63. 4.

Pſa. 140. 2

S. Paul to Timoth.

Iſaiah.

S. Hier m. in Exod. 9 and Job 11.

who

who dilates in the evaporation of a vain mouth: and who againſt the grace of the Giver, is proud of the virtue of his workes.

Calvin in his Comment upon *Timothy*, (upon which place *Cornelius à Lapide* hath alſo noted many things,) obſerving that the Apoſtle hath put the ſigne of prayer for the thing ſignified, ſayes that this expreſſion of geſture is very agreeable to true piety; ſo the verity that is figured thereby doe anſwer the ſignification; to wit, that being by nature admoniſhed that God is to be ſought for in heaven, that firſt wee ſhould put off all terrene and carnall imaginations of Him, that nothing may hinder us in the raiſing of our ſelves above the world. Idolaters and Hypocrites, in LIFTING UP THEIR HANDS in prayer, are but Apes, who while they by the outward Symbol profeſſe to have their mindes erected upwards, the firſt of them ſticke in the wood and ſtone, as if God were incloſed there: the ſecond ſort intangled in vaine cares, or wicked cogitations, lye groveling on the earth, and by a contradiction of geſture, beare witneſſe againſt themſelves. Calvin. com. e. in 1 Tim. 2.

The Ancients are very copious in expreſſing theſe outward formes of devotion in the *Hands*, for they ſay, the HANDS STRETCHED OUT, PUT FORTH, HOLDEN ABROAD, EXPANSED and ERECTED, and all to imply the naturall piety of the *Hand* in this expreſſion. With *Tertullian* the *Hands* thus affected are EXPANS'D: with *Virgil*, HOLDEN ABROAD: as *Nonnius* interpreteth the action, they are the OPEN AND EXTENDED HANDS. And in this geſture many things are contained.

Maldonat conceives the meaning of this naturall ELEVATION OF THE HANDS is to teach us that Heaven is the throne, and as it were the Cathedrall Temple of God. *Pintus* thinkes this gesture shewes that God is on high, and that all things are to be hoped for at His Hands.

Cresollius sayes, that this deportment of our *Hands* declares that we affectionately fly unto the protection of God our heavenly Father. Even as little children disabled by some fright with stretcht out Hands run into the lap of their parents; or as men in the midst of shipwracke stretch out their *Hands* to some friendly Saviour. For, since the force of this *Organum organorum*, the *Hand*, the most excellent instrument of common life doth chiefly consist in three things, in *Giving*, *Doing*, and *Repelling*, who LIFTS UP HIS HANDS seems wholy to deliver and commit himself and all that he is into the sacred power of the Godhead, as if with *David* he had his soule in his *Hand*: from the *Right-hand* of Charity, and the *Left-hand* of Zeale, both joyn'd together to make their intentions more acceptable, as from the living censer or incense-pan of prayer, there ascends, in a sweet kind of articulated silence, the speaking savour of these significations.

Psal. 119. 109. 1 Sam. 19.5. Judg. 9.17 Job 13.14.

O Parent of the World! God, the maker of all things! this soule, all that I am, a thousand times due to thy Majesty and gracious Goodnesse, I render and refer to its Fountaine and Originall. What e're my Hands can doe, or my tacite understanding and industry endeavour, let it be Thine! Thee (seduced by ill counsell) I have withstood, and like a wretch rejected thy Gifts,

Gifts, and by wicked machinations repelled and throwne them from mee. Behold my Hands! which if thou please command to be bound, and mee, an unworthy Traytor, (who have sinn'd with a high hand) to be drawne to punishment; who had not liv'd, unlesse Thou hadst lent mee life; which I have abus'd, and rebelliously stretched out my Hand against Thee, to my owne destruction, and the reproach and dishonour of Thy Name. All these significant expressions (as *Cresollius* hath happily observ'd) are contain'd in this Gesture. Cresoll. in Mystag. lib. 3.

S. *Augustine* very elegantly and sweetly gives us the rationality and religious conveniency of this manuall expression. When men in prayer STRETCHT OUT THEIR HANDS, or use any visible expressions, they doe that which is agreeable to the case of a suppliant, although their invisible will & intention of their heart be known to God; neither doth hee stand in need of such declarations that the minde of man should bee laid open before him: but by this gesture man doth more rouze up himselfe to pray and groane more humbly and fervently: And I know not how, whereas these motions of the body cannot be done, unlesse the inward motions of the mind precede, the same thing againe being made externally visible, that interiour invisible which caused them is increased, and by this the affection of the heart, which preceded as the cause before the effect, for so much as they are done, doth encrease. And indeed this outward addition or adjunct of Piety, the OPENING and LIFTING UP OF THE HANDS is a naturall manifestation of the uprightnesse and integrity of the heart, and S. Aug. de cura pro mort. lib. 5.

of the ſincerity of the affections. For deceit naturally hath no wil, though hypocriſie ſometimes may affect to dilate and extend the *Hand*. And the ſympathy is ſo ſtrong betweene the *Heart* and the *Hand*, that a holy thought can no ſooner inlarge the erected Heart, but it workes upon the *Hands* which are RAISED to this expreſſion, and EXTENDED OUT TO THE UTTERMOST OF THEIR CAPACITIES. Upon this naturall motion or expoſition of the minde, Saint *Chryſoſtome* ſets a morall gloſſe. This LIFTING UP OF OUR HANDS ſhould put us in mind to take heed of ſin, leſt we defile our *Hands* therewith. Since it is very abſurd, that thoſe who are to bee the Trouchmen and Interpretours of prayer and divine adminiſtrations, ſhould alſo be the inſtruments of wickedneſſe: for if we ſay it is not honeſt for a man to pray with dirty and unwaſhen *Hands*; how much more naughtineſſe will that expreſſion be tainted with, to LIFT UP HANDS not dirty, but defiled with the pollutions of ſin. And in this ſenſe waſhing of *Hands* was uſed by moſt Nations before prayer. This *Manuall of Prayer* as a helpe *at Hand*, the Chriſtians in all ages have diverſly uſed for the furthering their devotion, as may be collected out of the Eccleſiaſticall records of Time. *Tertullian* renders a reaſon thereof thus: Chriſtians pray with SPREAD OUT HANDS, becauſe our *Hands* are harmleſſe; bare-headed, becauſe we are not aſhamed; and without a monitor, becauſe we pray from the breaſt. For the moſt part they LIFTED THEM UP. Which *Tertullian* would have modeſtly done, not as mad-men who pray *Hand over Head*. For this grave Father reporting and

S Chryſ. Moral.

Tertul. de orat.

prai-

praising the modesty and humility of the Primitive Christians, hath left this caution for a rule in prayer: Adoring with modestie and humilitie, we doe more commend our prayers to God, not so much as our *Hands* more loftily held up, but temperately and honestly erected. Sometimes Christians did not indeed lift up their *Hands* on high, but did EXTEND THEM OUT HERE AND THERE into the figure of Christs suffering. Hence in a Medall of *Gordian* the godly, there is an Image LIFTING UP THE SPREAD OUT HANDS TO HEAVEN, with this inscription fitted to the device, *Pietas Augusta*. And *Eusebius* hath left a memoriall, that *Constantine* was wont to be figur'd in Coines and painted Tables with his HANDS HOLDEN ABROAD, and his eyes lift up to Heaven, which he calls *The habit and composition of Prayer*. Doctor *Donne* in reference to the Symbolicall signification of the Gesture calls it *Constantines* Catechisticall Coyne.

Pierius in Hieroglyp.

Euseb. de vit. Const. lib. 4. c. 15.

The same Author in a Sermon upon *Iob* 16.17 &c. upon these words, *Not for any injustice in my Hands: also my Prayer is pure*; according to his elegant way of descanting upon the emphaticall expressions of holy Writ, hath many notions about nocturnall and diurnall cleanness and foulness of *Hands*; and observing that the holy Ghost hath so marshalled and disposed the qualifications of prayer in that place, as that there is no pure prayer without cleane *Hands*, which denote righteousness towards man; comming to speake of the gesture, and observing that *Moses* prayer had no effect longer then his HANDS WERE LIFTED

Dr. Donne Serm. 13.

up: All this (ſaith he) perchance therefore eſpecially, that this LIFTING UP OF THE HANDS brings them into our ſight, then we can ſee them, and ſee whether they be cleane, or no; and conſider, that if we ſee impurity in our *Hands*, God ſees impurity in our prayer. Can we thinke to receive eaſe from God with that *Hand* that oppreſſes another? mercy from God with that *Hand* that exerciſes cruelty upon another? or bounty from God with that *Hand* that with-holds right from another? And to adde by a little enlarging his owne words in another place. How can we expect God ſhould open with his *Hands* of benediction, who ſhut up our *Hands*, and that which is due to another, in them? How much more then, if we ſtrike with thoſe *Hands* by oppreſſion, or (as *Eſaiah*) we lift up the bloudy *Hands* of cruelty.

At this day the common habit of praying in the Church, is, as pertaining to the *Hands*, TO IOYN THE HANDS, MODERATELY LIFT THEM UP, or religiouſly cut them by ten parts into the forme of the letter X, holding them in that manner before the breaſt: which manner of prayer *Creſollius* calls *Manus decuſſatas*. In the Romiſh Church which doth ſuperabound in the externall adjuncts of Devotion, and where the Rubriques direct to varying formes of manuall expreſſions at the word *Oremus*, there is alwayes annexed ſome emphaticall behaviour of the *Hand*. Hence in the Maſſe when the Prieſt ſaith *Oremus*, hee EXTENDETH, and then IOYNS HIS HANDS. By the extenſion of his *Hands* he gathereth as it were the hearts of the people: by the joyning of his *Hands* together, he doth amaſſe them into

one;

one; which is the gloſſe of *Huelamus* upon this Romiſh rite. The many geſticulations of the *Hands* and *Fingers* ſo ceremoniouſly troubleſome in the Maſſe, whoſe myſterious ſenſes *Bellarmine*, *Durandus in ritibus Eccleſiæ*, and *Gavantus* in his large Comment upon their Rubriques, hath ſo copiouſly explained, was one thing that made the Maſſe ſo uneaſie to bee ſaid of old by the *Hands* of every Sir *Iohn*, as requiring one very well trained up in their Schoole of divine complements. Huelamus de cerem. Miſſæ.

This is the *Manuall of Prayer*, and *Practice of Piety*, commended by Nature unto us, as a faithfull aſſiſtant to our private devotions; which expreſſed in one of the moſt ſignificant Dialects of the generall language of the Body, is more vocall and effectuall, then the explications of the Tongue; and more religiouſly true to the ſoule in caſe of extremity, which is manifeſt by their uſe in this Chriſtian exerciſe, when the voice cannot expreſſe or performe her office: for, the *Hand* inabled by Nature to ſupply the defect of a *vocall Interpretour*, hath continued the act of prayer, and preſented many viſible petitions to the eye of Compaſſion, which underſtands the groaning Geſtures and dumb ejaculations of the *Hand*. And this is often obſerved in religious men, in extremity of ſickneſſe, whoſe *Hands* in the time of health having beene uſed to accompany and exhibit their requeſts to heaven, as the laſt ſervice they can doe the ſoule and body, offer themſelves in this *Evening Sacrifice* of life. To paſſe by common inſtances, it is reported of that learned and reverend Doctor of our Church, that he was *totus in his ſacrificiis*, alwayes imploy'd in this B. Andrewes.

this reasonable service God requires at our *Hands*; and toward the time of his dissolution, his *Hands* were never empty of prayer; and when he could pray no longer *voce*, with his voice, yet *manibus & oculis*, by LIFTING UP THE HANDS and eyes, hee prayed still: and when weakness and necessity of Nature had excluded these externall accidents of devotion, the *Hands* and voyce failing in their function, with his heart he prayed still, as was perceived in him by some outward tokens.

Ploro. Gest. III. TO WRING THE HANDS is a naturall expression of excessive griefe, used by those who condole, bewaile, and lament. Of which Franc. L. Verulam Nat. Hist. Gesture that elegant Expositour of Nature hath assign'd this reason. Sorrow which diminisheth the body it affects, provokes by wringing of the minde, teares, the sad expressions of the eyes; which are produced and caused by the contraction of the spirits of the Braine, which contraction doth straine together the moisture of the Braine, constraining thereby teares into the eyes; from which compression of the Braine proceeds the HARD WRINGING OF THE HANDS, which is a Gesture of expression of moysture. This COMPECTINATION or WEEPING CROSSE of the *Hand*, is elegantly described by *Apuleius*, in these words, *Palmulis inter alternas digitorum vicissitudines super genua connexis, sic grabatum cessim insidens ubertim flebam.* Where, as *Cresollius* observes, hee hath rightly conjoyned this Gesture of the *Hands* with weeping and teares. For 'tis the declaration of a mind languishing for grief, and almost spent, and wearied

Apuleius lib. 3. Miles.

ried with some vehement affliction. Which the brother of *Basil* the Great, elegantly setting out to our eyes, saith, *Complodis manus,*digitos complicas, atque tuis cogitationibus* [*angeris.*] So also *Dio Chrysostomus* among the arguments and signes of mourning and lamentation, puts down **manum complicationes, humilemq; sessionem.* Indeed the FOLDING and WRINGING OF THE HANDS in the naturall equipage of sorrow, hath ever passed for a note of lamentation. Historry, the mistris of life, and right Hand of experience, which is the mother of Prudence; holding up the Mirrour to Nature, wherein she may see her own actions represented in their true and lively colours, affords some confirming reflection of this Gesture. Wee reade that when *Heliodorus* that hated favourite of the Emperour *Valens* was dead and his corps carried forth to bee buried by the Beir-bearers, *Valens* commanded that many should attend on foot bare-headed, yea, and some also with HAND IN HAND, and FINGERS CLUTCHED ONE WITHIN ANOTHER, to go before the cursed coarse of that bloudy villaine. Who (had not the Emperours command extorted this formality of sorrow from their *Hands*) had missed of so solemne exequies and interment.

Gregor. Nyssen orat. 7. de beatitud. Dio Prusæus orat. 16.

Ammian. Marcellin. lib. 20.

TO THROWUP THE HANDS TO HEAVEN is an expression of admiration, amazement, and astonishment, used also by those who flatter and wonderfully praise; and have others in high regard, or extoll anothers speech or action. The first time that this expression appeared in the *Hand* of Man, was certainly upon occasion of some new unexpected accident, for which they gave

Admiror, Gest. IV.

gave thankes to God, (who had so apparently manifested the act of his beneficence. And as it is a signe of amazement, 'tis an appeale unto the Deity from whose secret operation all those wonders proceed which so transcend our reason, which while wee cannot comprehend, wee RAISE OUR HANDS TO HEAVEN, thereby acknowledging the Hand and Finger of God. And that this is a naturall, and so by consequence an universall expression of the *Hand*, appeares by the generall use of this Gesture with all Nations. That passage of *Catullus* is well known. [*Admirans*] *ait hæc* * *manusq; tollens Dii boni! &c.* To which intention of gesture *Horace* alludes,

Franc. Verul. nat. Hist.

Horac. lib. 11. Sat. 5.

Importunus amat [*laudari*] *donec ohe jam*
* *Ad cœlum manibus sublatis! dixerit* ——

To this appertaines that of *Cicero*. *Hortensius autẽ vehementer* [*admirans*] *quod quidem perpetuo Lucullo loquente fecerat, ut etiam* * *manus sæpe tolleret!* And that of his in another place. * *Sustulimus manus ego ut Balbus! ut illud nescio quid, non fortuitum sed divinum videretur.* And to this is referred that of *Livie*. *Ad quam vocem cum clamor ingenti alacritate sublatus esset ac nunc complexi inter se gratulentesque nunc* * *manus ad cœlum tollentes! &c.*

Cicero in Academ.

Idem lib. 7. epist. ad Cæsarem.

Liv. lib. 24

Applaudo Gest. V.

TO CLAP THE RAISED HANDS ONE AGAINST ANOTHER, is an expression proper to them who applaud, congratulate, rejoice, assent, approve, and are well pleased, used by all Nations. For, applause as it is a vulgar note of encouragement, a signe of rejoycing, and a token and signe of giving praise, and allowance, doth wholly consist in the *Hands*. Whence *Cicero. Populus Romanus manus suas non in defenden-*

Cicero ad Attic.

da libertate, ſed in plaudendo conſumit. Which hee ſpake of theatricall applauſe exhibited by the *Hand* of old. *Xenophon* expreſſeth this affection of the minde in a very cleare and eloquent kinde of ſpeech, in theſe words: *Primipulus qui nos proxime diſcumbebat, rem intuitus, manus invicem complosit, ridenſque lætabatur.* And *Hiſtaſpas* in the ſame Author ſpeakes unto *Cyrus* in theſe words: *Unum ſolum ignoro, quinam modo oſtenſurus ſim me gaudere bonis tuis: utrum manuum concuſſione utendum eſt, an ridendum, an aliud faciendum?* This publique token hath beene of old, and is ſo uſuall in the aſſembly of a multitude, when they cannot contain their joy in ſilence, that there is nothing more common with them then by CLAPPING THEIR HANDS, to ſignifie their exceeding joy and gladneſſe of heart, in ſo much as all Hiſtories both prophane and ſacred, abound with examples of this expreſſion: out of which infinite ſtore I ſhall produce but one or two for confirmation of this point. When *Iehoiadah* the Prieſt cauſed *Ioaſh* the ſonne of *Ahazia* to be crowned King, and had brought him out, and given him the teſtimony, they made him King, and anointed him, and they CLAPPED THEIR HANDS, and ſaid, God ſave the King. Which geſture retaines the ſame ſignification in divers other places of Scripture. When *Caius Valerius* entred the City of Rome ovant the affectionate favour of the people that ſtood in the ſtreets appeared by CLAPPING OF HANDS, and great applauſe, ſtriving a vie to exceed the ſongues chaunted by the Souldiers. When the Senate had granted the peoples deſire that a Commoner ſhould be choſen Conſull with a Nobleman, and the Dicta-

Xenoph. Cyropæd. lib. 2.

Idem Cyr. lib. 8.

2 Kings 11. 12.

So Nah. ult.

Pſal. 47. 1. 98. 8. Iſa. 55. 12. Liv. lib 4.

Plutarch in the life of Camillus.

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Plutarch in the life of Camil.

tor had publiſhed the Decree of the Senate, confirming their deſire; the common people were ſo joyfull, that they brought *Camillus* home to his houſe with great ſhouts of joy, and CLAPPING OF HANDS. When *Alcibiades* had one day in the market place given a largeſſe to the people out of his owne purſe, the people were ſo glad at it, that they fell to ſhouting and CLAPPING OF THEIR HANDS for thankfulneſſe. The fourth day after the battaile fought by *Perſeus* King of Macedon, even as the Playes and Games were exhibited in the ſhew-place, there was heard ſuddenly at firſt a confuſed humming noiſe, which ſpread all over the companies of the ſpectators, that a field was fought in Macedonie, and *Perſeus* vanquiſhed: afterwards aroſe a more cleare and evident voice, which grew at length to an open ſhout and CLAPPING HANDS, as if certaine newes had been brought of the ſame victory. The Magiſtrates wondred thereat, and made ſearch after the authour of ſo ſudden a gladneſſe, but none would be found: and then verily it paſſed away as the momentany joy of ſome vaine and uncertaine occurrence, howbeit a joyfull preſage of ſome good luck ſetled in mens hearts, and remained behinde, which was after confirmed by the true report of *Fabius Lentulus* and *Metellus* ſent from the Conſull.

Idem in the life of Alcibiad.

Liv. lib. 45

Indignor. Geſt. VI.

TO SMITE SUDDENLY ON THE LEFT HAND WITH THE RIGHT, is a declaration of ſome miſtake, dolour, anger, or indignation: for ſo our learned Humanicians underſtand this Geſture, uſurping it often in this ſenſe. *Seneca* attributes this paſſion of the *Hand* to anger: for

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in his deſcription of an angry man he hath, *Parum explanatis vocibus, ſermo præruptus & * complosa ſæpius manus.* And in another place ſhadowing out anger in her proper colours, he ſets her out thus: *Dentes comprimuntur, horrent ac ſurriguntur capilli, ſpiritus coactus ac ſtridens, * articulorum ipſos torquentium ſonus.* And in another place. *Adjice * articulorum crepitum cum ſeipſæ manus frangunt.* *Petronius* that great Doctor of iniquity and pleaſure, conſpiring in the like ſenſe of the ſame expreſſion, preſents us with this geſture thus habited. * *Manibus inter ſe uſque ad articulorum ſtrepitum contritis.* And in another place he thus gives us the garb of anger and griefe, * *Infractis manibus ingemuit.* Neither are examples wanting in Hiſtories to confirme the ſenſes of this naturall expreſſion. *Philo Judæus* of *Caius* the Emperour boiling with anger, and grievouſly fretting with indignation, [*Excandeſcebat*] *legens, multam præ ſe ferens* [*iracundiam*] *ubi vero deſiit, * complosis manibus Euge! Petroni, inquit, non didiciſti audire Imperatorem?* To confirme the naturall practice hereof by divine Authority and preſidents taken out of the moſt Sacred Hiſtory. Thus *Balack* in token of anger ſmote his *Hands* together when he was wroth with *Balam* that he would not curſe the Iſraelites as hee deſired. To which anſwers that of the Prophet *Ezekiel.* Thou therefore Sonne of Man propheſie and SMITE HAND TO HAND, &c. that is, ſtrike thy *Hand* as men in griefe and anguiſh are wont to doe. The ſame ſignification of geſture hath that of the ſame Prophet. Behold therefore ſaith the Lord, I have ſmitten mine *Hands* upon thy covetouſneſſe that thou haſt uſed, and upon the bloud that

Seneca de ira, lib. 1. cap. 1.
Idem li. 3.
Idem cap. 4. de Ira.
Petron. Satyr.
Philo Judæus de lege ad Caium.
Num. 24. 10.
Ezek. 21. 14.
Idem cap. 22. ver. 13.

hath beene in the midſt of thee: that is, in token of my wrath and vengeance.

Explodo. Geſt. VII. TO CLAP THE RIGHT FIST OFTEN ON THE LEFT PALME, is a naturall expreſſion uſed by thoſe who mocke, chide, brawle, and inſult, reproach, rebuke, and explode, or drive out with noiſe, commonly us'd by the vulgar in their bickerings, as being the Scolds taunting dialect, and the loud naturall Rhetorique of thoſe who declame at Billingſgate. Hence *Ovid* not unskilfull in this brawling property of the *Hand*, very ingeniouſly feignes the *Pierides* as they were about to ſcould, and to CLAP THEIR HANDS with a diſgracefull noiſe, to have beene turned into Pies, and made Sylvan Scoulds. This (which is but the repetition of that ſtroake uſed in anger and indignation) is uſed in this ſenſe by the mirrour of patience, Every man ſhall CLAP THEIR HANDS at him, and hiſſe at him out of their place. And the good man when his patience was tryed beyond ſufferance, fell into this habit of contention with his miſerable comforters, as appeares by the accuſation of *Elihu*. He addeth rebellion unto his ſinne, hee CLAPPETH HIS HANDS amongſt us, and multiplieth his words againſt God: That is, as the gloſſe on our Bibles hath it, he ſtandeth ſtubbornly in maintenance of his cauſe. To this may bee referred that of the Prophet *Ieremiah*; All that paſſe by CLAP THEIR HANDS: they hiſſe and wag the head at the daughter of Jeruſalem. The ſame ſignification hath that of the Prophet *Ezekiel*, Becauſe thou haſt CLAPPED THINE HAND, and ſtamped with the feet, and rejoyced in heart with all thy

Ovid met. lib. 5.

Job 27.23

Job 34 37

Lam. 2. 15

Ezek. 25. 6

deſpite

despite against the land of Israel; Behold I therefore I will stretch out mine *Hand* upon thee.

TO appeare with FAINTING AND DEJECTED HANDS, is a posture of feare, abasement of minde, an abject and languished courage, and of utter despaire. The Prophet *Isaiah* calls this habit of dejection or consternation, the *faint Hand*, or the HAND FALLEN DOWN. The Prophet *Ezekiel* and *Jeremiah* call this apparition of feare the *feeble Hand*. And the Authour to the Hebrewes most appositely, THE HANDS THAT HANG DOWN. The old Annals of Time, and the Journalls and Diaries of common life, which containe a narration and exposition of things done, give the best patternes of the *Hands* expressions, as being the most naturall Registers thereof; in so much as there are no interpretours so proper or able to informe us of the validity and use of this languishing carriage and behaviour of the *Hand*. An expression by gesture wee finde to have appeared in the *Hands* of *Prusias* King of Bithynia, a man of a most faint heart and abject spirit, who when he came to Italy to see the mansion place of the Empire of the world, when he entred into the Senate, standing at the gate of the Court right over against the Fathers, '*Demissis* manibus limen salutavit*: which are the words of *Polybius* rehearsing a thing unworthy of Royall Majesty.

Despero. Gellius VII.

Esa. 13.7. 35.3.

Ezek. 7.17 Jer. 6.24. Heb. 12.12

Polybius.

TO FOLD THE HANDS, is a gesture of idlenesse, an expression often seene in the *Hands* of lazy Lubbers amus'd with sloath, who keepe their dull *Hands* so knit together, to maintain a

Otio indulgeo. Gest. IX.

drowſie league with ſleepe: for being loath to forgoe the pleaſure of eaſe, they by this geſture doe as it were allure and play the bawds to indulge and procure their luſts delight more ſweetly to ceaſe upon their lyther bodies. Hence the Ægyptian Prieſts when they would exhibit an expreſſe character of lazineſſe, or of a ſluggiſh fellow good for nothing, one who would ſcarce entertaine a buſie thought, leſt it ſhould worke ſome diſturbance in his breaſt, or rowze his *Hands* from the complacency of their emboſom'd reſt; they uſe to decipher a dull Sloe-worme of this lowzy Tribe, with his *Hands* thus enterlac'd as parallels in his boſome, as if they had there taken up their habitation, or did lye skulking to avoid worke, which is a Lion in their way. This geſture of the *Hands* as it is the ſluggards common guiſe, who demands a little more FOLDING OF THE HANDS, and out of love to eaſe often neglects what his mouth requires at his *Hands*, (contented ſo he have *from Hand to mouth*, as if hee hated the more provident extenſion of a thought) is ſignificantly brought in Sacred Writ, by a metaphor to upbraid and note out the deſpicable ſtate of fooles and ſluggards, time-ſpending loyterers of no eſteeme, ſince the wiſdome of man doth much conſiſt in his *Hands*. *Salomon* unfolding the nature of a ſloathfull perſon who FOLDETH UP HIS HANDS, (each *Hand* holding as it were the other from worke) and hideth his *Hand* in his boſome, in this laſt poſture, he excellently ſets out the nature, wickedneſſe, and puniſhment of ſloath. The nature of it, in noting the ſweetneſſe of it to a ſluggard; in that his *Hand* is in his boſome, hugging as it were his owne

Pier. Hieroglyph.

Pro. 19. 24

Dr. Jerm. paraph. med. upon the place.

owne lazineſſe. The wickedneſſe of it, in that his *Hand* is hidden: ſloathfulneſſe being ſo ſhamefull a thing, that it needeth to be concealed. The puniſhment of it, in that the ſloathfull man ſtarveth himſelfe. And in another place he is ſaid to hide his *Hand* in his boſome, that none might finde it, leſt by taking him thereby, hee might raiſe him up: or elſe as if he feared ſome *Cato Cenſorius*, who calling to ſee the *Hands* of men, refuſed thoſe that had ſoft *Hands*, as unworthy to be Citizens of Rome. Emphatically in one place of the Proverbs of *Salomon*, the *ſlacke* Hand of the ſluggard is moſt directly tranſlated, *the Hand of deceit*. Rightly doth the Originall call it *a Hand of deceit*, becauſe, for the moſt part, the *lazy* Hand, being not able to ſuſtaine it ſelfe, betakes it ſelfe to couſenage and deceit. The originall word in the fore part of the verſe, properly ſignifies the *bowing of the* Hand: becauſe *deceit* is *hollow*, and 'tis with the *hollow of the* Hand that the ſleights of deceit are practiſed. In the latter part of the verſe the word ſignifies the *whole hand*, the *ſtrength of the* Hand, for that it is which diligence uſeth, and by that it maketh rich.

Pro. 26. 15, 19. 24.

Pro. 10. 4. by Beda.

The garb of ſuch men who ſit crowching in the world with their arms a-croſſe, their mouths gaping, and their feet in one ſhooe; leading rather a beſtiall then a humane life, a famous Lawyer doth graphically deſcribe out of Eccles. thus:

Jacobus Lectius.

*En ſedet ignavus * manibus per mutua nexis*
Pigritiæ donec merces accedat egeſtas,
Præſtat enim palmis, inquit, palma una duabus
Unica cui requies gemina quibus anxia cura.

To this perſonall character *Weſtmerus* and other

Weſtmer. in Pſal. 74.11. Commentators referre that Anthropopeia of the Royall Prophet, Draw thy right *Hand* out of thy boſome.

Triſtem animi receſſum indico. Geſt. X. TO HOLD THE FINGERS INSERTED BETWEEN EACH OTHER A-CROSSE, is their ſluggiſh expreſſion who are fallen into a melancholy muſe. To the ſignification of this Geſture accords the Oration of *Sextus Tullius* Liv. lib. 7. unto *Sulpitius Dictator*: You our Generall deem us your Army to be *Handleſſe*, heartleſſe, and armourleſſe, &c. for what elſe may we thinke of it, that you an old experienced Captaine, a moſt valiant Warriour, ſhould ſit as they ſay with one *Hand* in another, doing nothing. Hence* *manibus* Eraſ. Adag *compreſſis ſedere*, in the Adage, is all one with [*Nihil facere, otio indulgere, aliis obeſſe.*] For, this geſture is thought to have a tacite force to damp the lively ſpirit of mirth and friendly communication. Hence 'tis in vulgar practice to accuſe ſuch men whoſe *Hands* in company fall into this poſture, as Remora's unto the happy birth and wiſh'd-for progreſſe of conceit; and for dull Schiſmatiques that deny themſelves to thoſe with whom they converſe: for, ſuch whoſe thoughts ſtray out of ſeaſon, minding not what others doe or ſay, by a mentall ſequeſtration withdraw their ſoules as 'twere from their bodies, and while they over-priſe their private thoughts, (expreſt oftentimes by this diſreſpect of the *Hand*,) they ſeeme no other then to make a Solœciſme in ſociety. Hence this geſture by the ſuperſtitious Ancients was held a note of impediment, and hath paſſed time out of minde for a kinde of ſecret ſorcery. Whereupon the Romane

mane Senate gave out a ſolemne prohibition, that in all conſultations held by any Prince or Potentate, or any Generall of an Army, or any perſon that was preſent at any myſticall ſolemnity, none ſhould preſume to ſit or ſtand croſſe-legg'd, or in the foreſaid manner HAND IN HAND. Suppoſing this geſture did hinder the progreſſe and event of any act *in Hand*: or any conſult which by advice was to bee ripened for an expedition. They thought it alſo witchcraft but to ſit by one that had a practicall deſigne upon health by the receit of any medicine, either inwardly or outwardly appli'd. Nay, they thought this poſture was of force (alone) to hinder ſuch who were in labour, and did then need *Lucina's Hand*, and that ſuch could not bee delivered as long as any one preſent held the *Hands* thus mutually inwrapped: which piece of ſorcery was the worſer, in caſe the party did hold them about one or both his knees. This was well ſeene by the Lady *Alcmena*, when jealous *Juno* ſet one CROSSE-HANDED and croſſe-legged to hinder her delivery, as the ſtory goes. But the contrary geſture implyed quicke labour, or the felicity of being delivered. Thus in a Medall of *Julia* the Godly, the happy fruitfulneſſe of childbirth is implyed, wherein *Venus* holdeth a Javelin in her left hand, ſhewing her right *Hand* ſtretched out and ſpread, with this inſcription, *Venus genetrix*. But this placing one *Hand* upon another was ever held unluckie. Whence *Hippocrates* derides certain ſuperſtitious and knaviſh Emperickes for quack-ſalving Cheats, who bid men againſt the Epilepſie, *Nec pedem pedi* nec manum manui ſuperponere.*

Plin. nat. hiſt. lib. 28. cap. 6.

Ovid Met. lib. 8.

Pier. Hieroglyph.

Hippocr. de morbo ſacro.

Innocentiam ostendo. Gest. XI.

TO IMITATE THE POSTURE OF WASHING THE HANDS BY RUBBING THE BACK OF ONE IN THE HOLLOW OF THE OTHER WITH A KIND OF DETERSIVE MOTION, is a gesture sometimes used by those who would professe their innocency, and declare they have no Hand in that foule businesse, not so much as by their manuall assent; as it were assuring by that gesture, that they will keepe their Hands undefiled, and would wash their Hands of it: nor have any thing to doe therein. A gesture very significant, for the *Hands* naturally imply, as it were in Hieroglyphique, mens acts and operations; and that cleansing motion denotes the cleanesse of their actions. As this expression is heightned by the addition of water, 'tis made by the Ægyptians the Hieroglyphique of innocency. In token (also) of innocency this gesture was commanded the Elders of the neighbour Cities in case of murther. And it was practised by *Pilate* when he would have transferred from himselfe unto the Jewes the guilt of our Saviours blood; who when he saw he could not prevaile with the multitude for the delivery of Christ, he called for water and washed his *Hands*, I am innocent, saith hee, of the bloud of this just man, looke you to it. To this gesture that of the Psalmist referres, I will wash my *Hands* in innocency. And from this gesture came the Adage concerning mutuall good offices, *Manus manum, digiti interim digitos lavant*.

Pier. Hieroglyph.

Deut. 21. 6

Mat. 27. 24.

Psal. 26. 6.

Eras. Adag

Lucri apprehensionem plaudo. Gest. XII.

TO RUB THE PALMES OF THE HANDS TOGETHER, WITH A KIND OF APPLAUSE, MUCH AFTER THE MANNER AS SOME ARE WONT

WONT TO DO WHO TAKE PAINES TO HEAT THEIR HANDS, is an itching note of greedy haſte, many times uſed by ſuch who applaud ſome pleaſing thought of deceit, that they have in their heads. This (I confeſſe) is ſomewhat a ſubtile notion: yet noted in ſome men by Phiſiognomers, and to be found by an obſervation and marking of nature, for every minute thing if wee waite and watch the time of relation, will appeare an expreſſion, from whoſe remonſtrance wee may take arguments, for they iſſue out into notes, and breaking the barre of ſilence, by token ſpeake and informe the eye. Hill Phiſiog.

TO HOLD FORTH THE HANDS TOGETHER, is their naturall expreſſion who yeeld, ſubmit, and reſigne up themſelves with ſupplication into the power of another. This with the Ancients was **manum dare*. Hence *Ovid*, Libertatē reſigno. Geſtus XIII. Ovid. l. 1. eleg. 2.

Omnia te [*metuent*] *ad te* * *ſua brachia tendent.*

To illuſtrate this by examples taken out of the ancient Regiſters of time. Thus *Vercingetorix* falling on his knees before *Cæſar*, and HOLDING FORTH HIS HANDS, exhibited the geſture of a ſuppliant. And thus *Diridates* King of Armenia exhibited the ſame obedience of geſture and ſubmiſſion to *Nero*. Thus the Legates of *Decebalus* with IOYNED HANDS after the manner of captives preſented themſelves unto the Senate; upon which, peace concluded, *Trajan* triumphed over the Dacians, and was ſirnamed *Dacicus*. The Romanes that were in the Galley that were carrying the cup of gold to Delphos made of the jewels of the Roman Ladies, when hard by the Iſland of Æolus they were ſet upon Dion, lib. 40. Idem lib. 36. Nero. Idem Trajano. Plutarch in the life of Camil.

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by the Gallies of the Lipparians, they uſed this expreſſion, for they HELD UP THEIR HANDS and intreated, making no reſiſtance. But for the ſignification of this geſture in ſubmiſſion, *Plutarch* is very emphaticall, who declaring the pride and power of *Tigranes* King of Armenia, ſayes that hee had ever many Kings in his Court that waited on him: but amongſt others he had foure Kings that waited continually on his perſon as footmen: for when he rode abroad any whither, they ran by his ſtirrop in their ſhirts. And when he was ſet in his Chaire of State o give audience, they ſtood on their feet about his chair HOLDING THEIR HANDS TOGETHER, which countenance ſhewed the moſt manifeſt confeſſion and token of bondage that they could doe unto him. As if they had ſhewed thereby that they reſigned all their liberty, and offered their bodies unto their Lord and Maſter, more ready to ſuffer, then any thing to doe.

Plut. in the life of Lucullus.

Protego. Geſt. XIV

TO EXTEND OUT THE RIGHT HAND BY THE ARME FORERIGHT, is the naturall habit wherein we ſometimes allure, invite, ſpeak to, cry after, call, or warne to come, bring into, exhort, give warning, admoniſh, protect, pacifie, rebuke, command, juſtifie, avow, enquire, direct, inſtruct, order, ſhew a generous confidence, hardineſſe, and authority; give free liberty of ſpeech, manifeſt a readineſſe to anſwer, and make an apology for our ſelves, and appeare to undertake a buſineſſe. All which acceptions of this geſture, though they more eaſily fall in the compaſſe of obſervation then they can be exemplified by authenticall authority: yet Hiſtories have taken notice

notice of most of the expressions of this gesture of the *Hand*. That it is significant in the six first senses, may bee collected out of many ancient Writers. Thus *Memnius Regulus* the Consull, in the Senate and presence of the Senatours, called *Sejanus* unto him. For thus *Dion* sets it downe. [*Inclamans*] * *manu portenta, Sejane* [*ades huc.*] And *Cyrus* when any of his friends were seene crowding towards him, as *Xenophon* hath recorded it, * *protensa manu* [*eos accersebat.*] The same gesture of invitation *Ahasuerus* used to *Esther*, when he signified her comming was according to his will. Wisedome also cloathes her words in the language of this gesture. Because I have called, & ye refused, I have STRETCHED OUT MY HAND, and none would regard. The Psalmist acknowledges himselfe to have used this gesture. I have called upon Thee. I have STRETCHED OUT MY HANDS UNTO THEE.

Dion Cass. in Tiberio.

Xenoph: de Inst. Cyr. lib. 7.

Esth. 5. 2.

Prov. 1. 24

Psal. 88. 9.

¶ This indicative gesture of the *Hand* our Savior used to direct and instruct the Jewes who were his brethren, when STRETCHING OUT HIS HAND to his Disciples, he said, Behold my mother, and my brethren. ¶ *Flavius Flaccus* made use of this warning gesture of the *Hand* in stead of speech; for when *Mutius* began to call the Tribes of the people to give their voices for the establishing of some new lawes, propounded by *Tiberius Gracchus*, in favour of the people, and he could not proceed according to accustomed order in the like case, for the great noise the hindermost made, thrusting forward, and being driven backe, and one mingling with the other; in the meane time *Flavius Flaccus* one of the Senatours, got up into a place where all the people might

Mat. 12. 49.

Plutarch in the life of Tiberius and Caius.

might see him, and when he saw his voice could not be heard of *Tiberius*, hee made a signe with his *Hand* that hee had some matter of great importance to tell him. *Tiberius* [who soone understood this gesture of his *Hand*,] bade them make a lane through the preasse. So with much adoe *Flavius* came at length unto him, and bewray'd a conspiracy against him. ¶ *Valentinian* with good successe used this gesture of pacification and rebuke, when hee was pronounced before the whole Army Soveraigne Ruler of the Empire. For when hee addressed himselfe to make a premeditated speech, as he PUT FORTH HIS ARME *that he might speake more readily*, there arose a great mumbling that *out of* Hand there might a second Emperor be declared wth him: *Valentinian* fearing to what the Souldiers confident boldnes might prove, HOLDING UP HAPPILY HIS RIGHT HAND, as a most hardy and redoubted Prince, daring to rebuke some of them as seditious and stubborne, delivered his minde without interruption of any. The Emperour having ended his speech, which an unexpected authority had made more confident, appeased them, and won them all to his minde; which was to choose his companion: who took afterwards unto him to be Colleague in the Empire, his brother *Valens*. ¶ That this gesture is significant to protect appeares by most passages of holy Writ, intimating the powerfull and gracious protection of God. Where the expressions by an *Anthropopeia* are taken from this gesture. Thus God having put *Moses* in the cleft of the rocke, covered him with his Hand while he passed by. And 'tis *No-*

Ammian. Marcellin lib. 20.

Exod. 33. 23.

verinus

verinus his obſervation, that with the Hebrewes *Caph* ſignifies both the *Hand*, or the hollowneſſe of the *Hand*, and a cloud. Hence *Pagninus* turns *protegam te manu mea*, into *operiam te nube mea*: a good coherens, ſaith he, *manus & nubis nexus*. In this ſenſe that of the Prophet *Iſaiah* is to bee taken, Under the ſhadow of his *Hand* hath he hid me. That is, he hath taken me into his protection and defence. And the Metaphors of an OUTSTRETCHED ARME and HIGH HAND are very frequent in Scripture to ſhadow out the powerfull protection of God in the two degrees of it, the ordinary and extraordinary. For in this repreſentation of power, there is the *Hand*, and the Arme, the *mighty Hand*, and out STRETCHED ARME; two degrees of power, both great, but one greater: that of the *Hand* is great, but ordinary; that of the Arme is greater, and commeth forth but upon extraordinary occaſions, every thing we put not to the Armes end. And their *Hands* are properly ſaid to be *ſhortned*, that have loſt the power to ſave and protect; a phraſe much uſed in holy Writ by the Prophets ſpeaking in His Name who made the *Hand*, the naturall Hieroglyphique of power. ¶ This geſture doth naturally import command. Hence Kings are ſaid to have LONG HANDS, as the Romane Poet,

*Quis neſcit * longas Regibus eſſe manus?*

The *Hand* found under the Table as *Veſpaſian* was at dinner, ſignified, as the Southſayers did then interpret, that command ſhould one day come to his *Hand*: and this was before he was Emperor. And *Crinagoras* a Greeke Poet very learnedly praiſing *Cæſar*, ſayes, his *Right Hand* was mighty to command, which by its majeſtique power and autho-

Noverin. in Elect. Sacr. Pagnin. in Lexico.

Iſa. 49. 2.

Iſa. 50. 2. 59. 1. Num. 11. 23.

Ovid.

Sueton. Veſpaſ.

thority, did quell the fierceneſſe and preſumptu-
1 Sam. 2. 22. ous audacity of barbarous men. The ſecond fall of Dagon the Idoll before the Arke of God, by a flat acknowledgement confirmes this naturall ſignification in the *Hand*. For his head falling off from his body, and the *Hands* from the armes, ſhewed that it had not power nor underſtanding in the preſence of God; ſince the head fell off, which is the ſeat of Reaſon and knowledge, and the *Hands* (by which wee execute ſtrength) were ſundred from the armes.
1 King. 13 ¶ In the ſenſe of direction *Jeroboam* STRETCHED OUT HIS HAND from the Altar, ſaying, Lay hold on him; but his *Hand* hee put forth againſt the Prophet, dried up, and hee could not
Act. 24. 10 pull it in againe unto him. ¶ *Fœlix* the Governour made this ſigne unto *Paul*, to give him leave
Act. 26. 1. to ſpeake. ¶ And thus when *Agrippa* ſaid unto *Paul*, Thou art permitted to ſpeake for thy ſelfe; *Paul* STRETCHED OUT THE HAND and anſwered for himſelfe.

Triumpho Geſt. XV. TO PUT OUT THE RAISED HAND, AND TO SHAKE IT AS IT WERE INTO A SHOUT, is their naturall expreſſion who exalt, brag, boaſt, triumph, and by exultant geſture expreſſe the raptures of their joy; they alſo who would declare their high applauſe, or would congratulate; and they who have drunke, doe commonly uſe the ſame geſture. In congratulatory exclamations either in the behalfe of our ſelves or others welfare, it is uſuall and naturall. Examples whereof are yet freſh in the life of Memory. For we read that when the Antiochians underſtood that *Titus* was comming to their City, they could not con-

containe themselves within their walls for joy, but all went out to meet him, and not only men, but women and children, expecting his comming 30. stounds off; and when he approached neere unto them, they HOLDING UP THEIR HANDS unto him saluted him with great joy and acclamations. Hence Israel is said to have gone out of Ægypt with a HIGH HAND: that is, with great joy and boldnesse. And this PROTENSION AND EXALATION OF THE HAND in signification of mirth, jollity, pleasure, and delight, is so grounded in Nature, that it is the common custome of all Nations, when they are tickled with joy, that cannot be contained from breaking out into gesture, OUT GOES THE HAND! So the Prince and Father of Poets,

Joseph. of the wars of the Jewes, l. 7.

Exo. 14. 6.

Homer.

[*Deficiunt risu*] * *tollunt que per aera palmas.*

For, the *Hand* anointed as it were with the same oyle of gladnesse wherewith the heart is repleniſhed, signifies its sensibility of the enlargement of the heart, by this amplification of gesture, and naturall periphrasis of joy.

THE BECKING WITH THE RAISED HAND hath beene ever with all Nations accounted a signe of craving audience, and intreating a favourable silence. And how considerable an expression this gesture of the *Hand* was ever accounted in this businesse, may be collected out of the office of the common Cryer, whom wee finde in the monuments of the Ancients commanding silence by the *Hand* alone, without the voice. Whence that of *Dion* may receive illustration. *Præco cum * manum porrexisset, essetque ob eam causam* [*silentium*] *consequutum, ut est consuetudo,*

Silentium postulo. Gest. XVI

Xiphil. in Hadrian.

Dion Cas. in Hadr. lib. 69.

do, &c. Which geſture if it were uſed by the Cryers of Courts of Juſtice, would be more proper and ſignificant to procure ſilence, then by making more noiſe, to engender peace, and their loud way of reclaiming one auricular diſturbance with another. The learned inventions of the Ancients do ordinarily allude to this expreſſion. *Seneca* that witty contriver of that abuſive Play of the death of *Claudius Cæſar*, which he called *Apocolocynthoſis*, or Immortality gotten by Muſhromes, very elegantly brings in *Claudian* the Emperour commanding ſilence with this BECKING OF THE HAND. *Heliodorus* in his Hiſtory which hee preferred before his Biſhopricke, in that paſſage where the people (affected with joy and pittie at the ſtrange hap that *Cariclia* was knowne to be *Hydaſpes* daughter) would not heare the Cryer that commanded ſilence, makes *Hydaſpes* himſelfe to STRETCH OUT HIS HAND to appeaſe them, and bid them be ſtill. And *Barclay* brings in *Euphormio* when there was a noiſe that he could not bee heard, with THIS GESTICULATION OF HIS HAND, ſignifying that he had ſomewhat to ſay unto them. Prophane Hiſtories that containe a relation of things really done, are not barren in this expreſſion of the *Hand*. For when *Titus* was returned to Rome, after the deſtruction of Jeruſalem, and his Father *Veſpaſian* and hee triumphed in common; as ſoone as they were ſet in their ivory Tribunals, the Souldiers with loud voice declared their valour and fortitude: *Veſpaſian* having received their prayſes, they offering ſtill to ſpeake on in his commendations, he BECKNED WITH HIS HAND, and made a ſigne unto them to bee ſilent.

L. Annæus Sen. de mor. Claud. Cæſ.

Heliod. Æthiop. Hiſt. li. 10.

Barclay in his Euphormio.

Joſeph. in the wars of the Jews, l. 7.

ment. When *Commodus* the Emperour was set in his throne to behold those famous Actors which were to celebrate a sacred Agon or Pageant in honour of *Jupiter Capitolinus*, and the Theater full of spectatours; before any thing was said or acted on the Stage, suddenly there starts out one in a Philosophers habit, with a staffe in his *Hand*, and a scrip on his shoulder (halfe naked) who running to the midst of the Stage, stood still, and BECKONING WITH HIS HAND for silence, discovered the treason of *Perennius* to *Commodus*. Herodian lib. 1.

Thus *Drusus* being sent to appease the rebellion in Pannonia, standing up upon the Tribunall, BECKONED WITH HIS HAND for silence to be made. Tacit Annal. l. 1

And after *Constantine* the Emperor was baptized, having caused a Throne to bee erected in the Palace of *Trajan*: he declared with the eloquence of a Monarch the reason which had moved him to alteration of Religion. His Oration being heard of all the world with great applause, in such sort that for the space of two houres the cryes of a great many were heard which made acclamations: at length the Emperour rose up, and MAKING A SIGNE WITH HIS HAND, required silence, which instantly made all that great multitude hold their peace. Causin Holy Court.

The most sacred History is not without examples of holy men who have significantly made use of this expression of the *Hand*. For wee reade that *Peter* BECKOND with his *Hand* unto them that were gathered together in *Maries* house to hold their peace. Thus *Paul* stood up and BECKOND with his *Hand*, and said, Men of Israel and ye that fear God, hearken, &c. And when *Claudius Lysias* the chiefe Captaine had given *Paul* licence to Act. 12. 17. Act. 13. 16.

Act.21.40 ſpeake unto the people, *Paul* ſtood upon the greices of the Caſtle into which they were leading him, and BECKOND unto the people, and when there was made a great ſilence, he began his Apo-
Act.19.33 logy in the Hebrew tongue. *Alexander* likewiſe uſed this BECKING with the *Hand*, when hee would have excuſed the matter unto the people. In the Originall *Peter* is ſaid κατασείσας τῇ χειρὶ σιγᾶν, *Manu ſilentio poſtulato*, as one Tranſlation: *annuere manu ut tacerent*, as *Beza*: in the others the word σιγᾶν is left out: for, the BECKING MOTION OF THE HAND upon ſuch occaſions cannot well be underſtood otherwiſe then for a ſigne of craving audience.

Juro. Geſtus XVII. TO LIFT UP THE RIGHT HAND TO HEAVEN, is the naturall forme and ceremony of an oath, uſed by thoſe who call God to witneſſe, and would adjure, confirme, or aſſure by the obligation of an oath. An expreſſion firſt uſed by the *Hands* of the ancient Patriarchs, and is thought to have flowed from God himſelfe, who
Thus Ex. 6.8. Num. 14.30. Deut.32. 40. in many places of holy Writ is brought in ſpeaking of himſelfe, to have uſed this geſture for confirmation of his gracious promiſes by the outward ſolemnity of an oath. Hence it was that *Abraham* ſaid unto the King of Sodome, I have
Gen.14. 22. LIFTED UP MY HAND UNTO THE LORD, that is, I have ſworne, that I will not take from a thread, even to a ſhooe latchet, &c. Unto this naturall expreſſion the Pſalmiſt alludes, HE LIF-
Pſal. 106. 26. TED UP HIS HAND, that is, he ſwore. And to the ſignification of this geſture of the *Hand*, ſome referre that paſſage of the Pſalmiſt: Whoſe *Right*
Pſal. 144. 8. *Hand* is a *Right Hand* of falſhood: that is, they have

have forſworne and broke their vow. Hence by a forme of ſpeech taken from this expreſſion, To LIFT UP THE HAND, in the Scripture phraſe, is the ſame as to ſweare and take a ſolemne oath. With reference to the manifeſt atteſtation and ſignificant & obligatory force of the *Hand* in this buſineſſe, the late nationall Covenant was expreſly ordered to be tooke with the Right *Hand* held up on high. The Angels alſo when they ſweare doe it not without this manuall aſſeveration: for the Angell in the Apocalyps that *John* ſaw ſtanding upon the ſea and upon the earth, when he ſware that there ſhould be time no longer, lifted up his *Hand* to Heaven. ¶ This vowing expreſſion of the *Hand*, *Marius* uſed in the battaile of the Cymbres, when he promiſed and vowed a Hecatomb or ſolemne ſacrifice of an hundred Oxen. Thus alſo *Catulus* vowed to build a Temple to Fortune for that day.

Ezek. 15. 23.20.5. 36.7.44. 12.47. 14. Zach. 2.9. Iſai. 3.7.

Apoc. 10. 5.

Plutarch. in the life of Marius.

TO EXTEND AND RAISE UP BOTH THE HANDS TO HEAVEN, is an expreſſion of eſtabliſhment, and a moſt ſtrong kinde of aſſeveration, implying as it were a double oath. There is a paſſage in the propheſie of the Prophet *Daniel* which doth confirme and illuſtrate this expreſſion. And I heard the man cloathed in linnen which was upon the waters of the rivers, when he HELD UP HIS RIGHT HAND AND HIS LEFT UNTO HEAVEN: which was a double oath, as our Gloſſe hath it. *Lauretus* upon this place ſaith, that the lifting up of the right and the left *Hand*, ſignifies an oath with a commination and a promiſe. *Ovid* well knowing this double forme of an oath, deſcribing *Philomela* frighted

Aſſeverationе Deũ atteſtor. Geſtus XVIII. Dan. 12 7.

Lauretus in verbo Altitudo.

Ovid Metamorph. lib. 6. at the comming of her ſiſter *Progne*, as ſhe ſtrove to ſweare and call the gods to witneſſe to the purity of her thoughts, and that ſhe was compelled to that diſhonourable fact, very elegantly makes her HOLD UP HER HANDS for ſpæch. Such an alleveration of geſture I lately obſerved in ſome at the publique taking of the laſt Nationall Covenant, who as I conceived rather out of a zealous earneſtneſſe to ingage themſelves in the Cauſe, then out of any affectation or privity to this double formality of a Vow, tooke the Covenant with BOTH THEIR HANDS HELD UP.

Xenop. de inſtit. Cyr. lib. 5. In the ſame poſture of expreſſion we finde *Gadatas* the Eunuch in *Xenophon* LIFTING UP HIS HANDS TO HEAVEN, taking an oath.

Suffragor Geſt. XIX TO HOLD UP THE HAND is a naturall token of approbation, conſent, election, and of giving ſuffrage. An expreſſion of the *Hand* ſo common, that *Chirotonia* which properly is this geſture of the *Hand*, is uſurped *per metalepſin connexi pro ſuffragio*. To this declaration of the *Hand* that elegant metaphor of the Prophet *Zephanie* is referred: The deepes made a noiſe, and LIFT

Zephan. 3.10. UP THEIR HANDS ON HIGH, that is, ſhewed ſignes of their obedience and voluntary inclination, as by LIFTING UP THEIR HANDS. And when *Eſdras* bleſſed God, the people LIFTING

Eſdraſ. 1. cap 9.47. UP THEIR HANDS, to their audible, added a kinde of viſible Amen, ſigned by this geſture of aſſent, which is as much in the language of the *Hand* as So be it. *Tully* makes mention of this

Cicero pro Flacco expreſſion: If thoſe Decrees that are received be rightly expreſſed, and ſingular excellent; not declared ſo by judgements nor authorities, nor

bound

bound by an oath, but by HOLDING UP THE HAND, and with great acclamation of the affected multitude. Hence both the phraſe and practice of this geſture of approbation ſo frequently occurres in *Xenophons* Orations, who having made a propoſition to the people, To whom this ſeemes good (ſaith he) let him HOLD UP HIS HAND, and all of them HELD UP THEIR HANDS. At the end of which Oration *Chiriſophus* approving what *Xenophon* had ſaid, requires the ſame expreſſion at the peoples *Hands* in the ſame phraſe, ſaying, He who approves of theſe things, let him ſignifie his aſſent by HOLDING UP HIS HAND. Then all of them HELD UP THEIR HANDS. And *Xenophon* ariſing againe to ſpeake, concludes thus: Who aſſents to theſe things, let him HOLD UP HIS HAND, which they did accordingly. And ſo in many other places of his Oration. The ſignification of ſuffrage in this geſture may be further illuſtrated by the practice of the Athenians in that paſſage of *Thucidides*, where when *Cleon* and *Diotatus* had both delivered their opinions, the one moſt oppoſite unto the other, about the alteration of the cruell Decree of the Athenians againſt the Myteleans, the Athenians were at contention which they ſhould decree; and at the holding up of hands they were both ſides almoſt equall. And one ſort of the Athenian Magiſtrates were χειροτόνητοι, Magiſtrates choſen by this geſture. Which indeed, is a moſt ſignificant expreſſion of the *Hand*; ſo naturally doth the *Hand* imply the will and conſent thereof; for, what wee put our *Hand* unto we are infallibly underſtood to will and intend, and with counſell and advice to

Xenoph. de Cyr. minor. exped. l. 3. & 4.

Thucidides lib. 3.

Æſchin. contr. Cteſiph.

undertake, and promiſe our concurrence.

Reſpuo. Geſtus XX.

THE FLIRTING OUT OF THE BACK PART OF THE HAND, OR PUT-BY OF THE TURNING PALME, is their naturall expreſſion who would refuſe, deny, prohibit, repudiate, impute, or to lay to ones charge, reject or pretend to lay for an excuſe, or would twit and hit one in the teeth with a thing, and ſignifie diſdaine. The minde of man being moved by diſtaſte, in ſome ſignificant geſture to utter and diſcloſe her hatred and deteſtation: when ſhe is diſpleaſed with any, ſhe uſually gives intelligence of her diſlike in a diſcharge implyed by the ſignificant diſmiſſion of the *Hand*, and ſuch like ſignes, repreſenting by geſture a willingneſſe to rid her Hands of them. And this expreſſion doth ariſe from the ſame cauſe that trembling and horrour do; namely from the retiring of the ſpirits, but in a leſſe degree. For, the SHAKING OF THE HAND, is but a ſlow and definite trembling. And is a geſture of ſlight refuſall and diſlike, being uſed often by thoſe who refuſe a thing, or warne it away. This was the entertainment *Antipater* found at the *Hands* of his Father. For when he boldly came neare as though he would have ſaluted him, *Herod* STRETCHED OUT HIS HAND, and ſhaking his head, gave him the repulſe, taxing his preſumption, for daring to offer to embrace him, when he was guilty of ſo many treacheries againſt him. ¶ As it is a geſture that naturally without ſpeech forbids, it was uſed by *Auguſtus*, when with his countenance and *Hand* he repreſſed thoſe unſeemly flatteries which were offered unto him. ¶ *Cæcina* in his dreame uſed

My Lord Bacons Nat. hiſt. Cent. 8.

Joſeph of the warres of the Jewes.

Suet. Aug. cap. 53.

uſed the like expreſſion to the ghoſt of *Quinctilius Varus* ſtretching out his inviting *Hands* towards him, which he THRUST BACKE, refuſing to follow. ¶ And to this geſture, as I conceive, may that paſſage of the Prophet *Zephanie* concerning the deſtruction of Nineveh bee referred, Every one that paſſeth by her ſhall hiſſe and WAG HIS HAND; that is, ſhall expreſſe his deteſtation. Although *Ribera* and others give it the ſenſe of aſtoniſhment and inſultation. Tacit. Annal. lib. 2. Zeph. 2. 15 Ribera in Iſaiah.

TO SHEW FORTH THE HAND, AND SO FORTHWITH TO CALL BACKE AS IT WERE AND BRING IT AGAINE UNTO US WITH A WAVING MOTION, is a naturall Geſture, and a vulgar compellation, which we ſignificantly uſe in calling for men whom we bid to come neare and approch unto us, which alluring habit in this matter is very naturall, ready, and commodious to explaine our minde and will, wherein there is a certain kind of forme or ſemblance of the thing ſignified. For wee ſeeme by this geſture to draw them to us. To the ſignification of this geſture appertaines that of the Prophet *Iſaiah*: SHAKE THE HAND, that they may goe into the gates of the Nobles. That is, make a ſigne unto them to come by this inviting motion of the *Hand*. To this vocative, alluring and inticing compellation of the *Hand*, *Propertius* ſeemes to allude: Invito. Geſtus XXI. Iſai. 13. 2.

Et me defixum vacua patiatur in ora
*Crudelem * infeſta ſæpe [vocare] manu.* Propert. Eleg. lib. 1

Jovianus Pontanus brings in *Mercurie* and *Perichalcas* inflicting puniſhments upon certaine Uſurers and prophane Churchmen, where *Mercu-*

rie is inforced to leave the execution of ſome of their puniſhments to *Pyrichalcas*, for *Charon* as he perceived ſtayed for him in the Port, and had a long time beckoned to him with his *Hand*, and he went to him to know wherefore hee called. *Cacina* the Generall in his expedition againſt the Germanes, ſtirred up by *Arminius*, had one night a heavie dreame, which drove him into a feare. For he thought he had ſeene *Quinctilius Varus* riſing out of the bogs, embrued all in bloud, calling him by name, and STRETCHING OUT HIS HAND TOWARDS HIM, which he thruſt backe, refuſing to follow.

Jovian. Pontan. Charon.

Tacitus Annal. l. 2.

Dimitto. Geſtus XXII.

TO WAG AND WAVE THE HAND FROM US, is an expreſſion by geſture ſignificant to prohibit, bid one be gone, keepe off, forbid, diſmiſſe, and bid farewell and adieu: in which there is a certaine forme of the thing ſignified; for we ſeeme by this geſture to put from us. Nothing more ordinary in the occurrences of common life then this geſture, practiſed in theſe ſenſes, a common cuſtome to bid one keepe on his way, and proceed who is returning to us; to SHAKE OUR HAND as farre as ever we can ſee, to bid our friends farewell and adieu. *Ovid* according the ingenious way of invention in Poets, to heighten their fictions, and to ſet an artificiall gloſſe of truth upon them, that they may ſeeme more probable, upon every occaſion brings in the perſonages of his ſtory uſing theſe naturall expreſſions of the Hand. Thus he brings in *Juno* bidding *Iris* haſten on a meſſage on which ſhee was ſending her, doing it by SHAKING HER HAND into this naturall expreſſion. And bringing

Ovid Metamorph. lib. 11.

in

in *Ceyx* going to ſea, and taking leave of his wife *Alcynoe*, when he was gone aboard and lanched out, ſhe raiſing up her humid eyes, eſpyeth him in the poope of the ſhip, SHAKING HIS HAND, bidding her thereby adieu, which ſhe anſwered by the ſame motion, and loving purſuit of Geſture the uſuall conſequence of expreſſion with thoſe who have formerly ſhewed themſelves loath to depart. And bringing the ghoſt of *Ceyx* appearing to his wife *Alcynoe* in a dream to be drowned, at the end of his imaginary ſpeech, he ſeems to adde tears, and this departing geſture of his *Hand*, bidding her for ever farewell. *Burton* in his ſymptomes of Love Melancholy, makes this [*longum vale*] of the *Hand*, a peculiar property of lovers. A lover loath to depart will take his leave againe and againe, and then come backe againe, looke after, SHAKE HIS HAND, and wave his hat a far off.

Idem lib. eodem.

Idem lib. eodem.

Burt. Melanchol. par. 3. ſect. 2.

TO SHEW AND SHAKE THE BENDED FIST AT ONE, is their habit who are angry, threaten, would ſtrike terrour, menace, revenge, ſhew enmity, deſpite, contemn, humble, chalenge, deſie, expreſſe hate, and offer injury, tell one what he muſt looke for at their Hands. When anger a fit of the invading appetite, hath tooke hold of our ſpirits, and that we are incenſed by ſome affront we cannot brooke, we uſe to threaten, to call the treſpaſſer to account by this geſture of the *Hand*, occaſioned by the violent propenſity of the minde, and ſtrong imagination of the act of revenge. Hence Phiſiognomiſts in reference *ad morem apparentem*, or according to their rule of apparence, obſerving the faſhion of men

Minor. Geſtus XXIII.

Franc. L. Ver. Nat. Hiſt.

in this effect of passion in the *Hand*, conclude such persons to be hasty, cholericke, revengefull, and apt to take or give offence, who customarily use to hold their *Hand* in this posture. If we should goe over the Chronicles of all ages, and trace this naturall gesture of the *Hand* through those records which beare witnesse of times and the manners of men; we should meet with many examples of this angry expression of the *Hand*. Some few copies of this originall affection will serve to confirme and illustrate the acception of this gesture, in this sense, and signification. Thus
Zonaras. *Leo Armenus* Emperour entring into the prison by night, and seeing *Michael Balbus*, and the Warden of the prison with him, and almost asleep, declared his anger by the AGITATION OF HIS HAND. *Papias* the Warden fearing the anger of the Emperour, in conclusion conspired with the same *Michael*, and on the very night of the nativity of our Saviour slew the Emperour.
Tacit. hist. lib. 1. Thus the Souldiers of *Vitellius* Army BENT THEIR FISTS against the Ambassadours of the Helvetians, who came to treat that their City might not be razed, which the Souldiers (greedy of revenge) had importunately called for to be razed, and *Vitellius* for his part spared no threats.
Idem. Hist lib. 4. Thus the Senate BENT THEIR FISTS against *Sariolenus Vocula*, and ceased not to offer violence untill he had departed the house. Thus also *Agrippina* mad and wilfull after her favourite *Pallas* was displaced from the charge that *Claudius*
Idem Annal. lib. 18 had given him, gave out threatning and thundering speeches, yea not forbearing the Princes eares, and after her bitter threats, BENT HER FIST toward *Nero*. Thus the Souldiers in Pannonia

nonia threatned with the FISTS those they met of the guard, or *Cæsars* friends and familiars, as desirous to picke quarrells and raise sedition. Free-men, bond-slaves, also were feared, threatning with words and FISTS, their Patrons and Masters. The Italian vulgar doe most resent the indignity of this minatory AGITATION OF THE HAND exhibited against them. Annal. lib. 1. Idem Annal. 3.

TO HOLD OUT THE HAND HOLLOW IN MANNER OF A DISH, is their habit who crave, beg, covet, and shew a greedy readinesse to receive; and there is a certaine forme or semblance of the thing implied, in this unusuall capacity of the *Hand*. From the naturall signification of this posture, that biting adage had its originall which taxeth the lucrative greedinesse, of the Athenians; *Athenienſis, vel moriens, * cavat manum*. This gesture of receit to an ingenious and honest man hath been accounted a kinde of reproach, as appeares by the witty saying of *Julian* the Emperour. For when by a certaine solemn order or custome, there were certaine Messengers or Pursivants brought into the consistory, to receive gold; among others, one of the company tooke it, not as the manner is, in the lappet of his mantle spread abroad, but with the hollow ball of both *Hands*; and with that these Pursivants or Intelligencers (quoth the Emperour) can skill to catch, and not to latch money. Hence it was that the *Hand* of *Ruffinus* governour of the East under *Honorius* the Emperour, was carried about through new Rome, after his death, in mockery, fashioned after this manner, which *Claudian* hath elegantly expressed in his death: Mendico. Gestus XXIV. Eras. Adag Ammian. Martel. lib. 16. Hieron. Zosimus.

Dextra

Claud. in cædRuffini.

Dextra quinetiam, ludo conceſſa vagatur.
[Æra petens] panaſq́ animi perſolvit avari
*Terribili lucro, * vivoſq́ imitata retentus,*
Cogitur adductis digitos inflectere nervis.

Corippus very ingeniouſly ſhadows out the rapacity of a company of Plebeians inferred from this Geſture of the *Hands*:

Corip. Africde laud. Juſt. lib.4.

——— ** Palmaſq́ capaces*
Tendere; quo veniens late pluat aureus imber.

And a little before he ſaid,

——* *Exertas [ad munera] tendere dextras.*

This entertainment *Marcus Antoninus*, the Imperiall Philoſopher, received at the *Hands* of the greedy multitude when he came to Rome. For when in an oration, he made to the people, among other things, he had ſaid, that he had been abſent in his travells many years; the multitude cried out, eight; and with STRETCHED OUT HANDS, ſignified how they craved that they might receive ſo many *Aurei*, for a congiary: at which the Emperour ſmiled, and ſaid alſo, eight; and afterwards gave them eight *Aurei* a piece; ſo great a ſumme, as they never received at any Emperours *Hands* before. *Pierius* ſaith he had ſeen the ſigne of *Philemon* in Rome, holding a booke ſhut, and tyed very ſtreight in his left *Hand*, and his right *Hand* diſh'd in this manner: ſo that he ſeem'd to demand the price, which unleſſe they paid him downe in his *Hand*, they ſhould not have his booke; for they report him to have beene a writer of Comedies, who was wont to ſell his labours at a very deare rate. And *Ariſtophanes* hath a jeſt in one of his Comedies, where *Phidolus* brings in the gods for an example: To whom when we tender ſupplication

Dion lib. 71. in vit. Anton. Phil.

That is, 200. drachmes, as Dion. Pierius in Hieroglyp lib.35.

Ariſtoph. in concionatricibus.

plication for ſome good, they ſtand HOLDING THEIR HAND UPWARDS; not as they would give, but as they would receive ſomewhat. *Barclay* who is every where very elegant in his alluſions to naturall geſtures, reflecting upon the ſimilitudes between this geſture, and the poſture of the *Hand* in giving, brings in *Euphormio* deſcribing the ſtatue of a goddeſſe, that held her left *Hand* very open, but ſtretched out her right *Hand* with ſuch a womaniſh feigning and colourable pretence, that you could not tell whether ſhe had rather give or take. This is the beggars craving poſture. Yet covetouſneſſe hath bowed the *Hands* even of Emperours to the ſignificant practice thereof. For *Suetonius* reports that *Octavius Auguſtus Cæſar*, by occaſion of a viſion by night, begged yearly upon a certaine day money of the people, and HELD OUT HIS HAND HOLLOW to thoſe who brought him brazen dodkins, or mites, called *Aſſes*. And the ſame Author hath obſerved as much in *Veſpaſian*, who was ſo famous for raiſing profit out of his Subjects urine and his *dulcis odor lucri ex re qualibet*. For when certaine Ambaſſadours brought him word that there was decreed for him at the common charges of the ſtate a Giant-like image that hee would coſt no meane ſumme of money, he commanded to raiſe the ſame immediately, SHEWING therewith HIS HAND HOLLOW. Here is the baſis, quoth he, and pedeſtall for it ready.

Barclay. Satyr.

Sueton in the life of Oct. Aug. Cæſ.

Idem Veſpaſiano.

TO PUT FORTH THE RIGHT HAND SPREAD, is the habit of bounty, liberality, and a free heart; thus we reward and friendly beſtow our guifts. Hence TO OPEN THE HAND in

Munero. Geſtus XXV.

in the Hebrew phraſe implyes to be free-hearted, muntficent, and liberall. For, the Hebrewes when they would expreſſe a profuſe munificence, they ſay *Jad pethucha*, that is, *Manum apertam*: from whence perchance the Turkes borrowing the conceit, are wont to ſet forth Liberality by an OPEN HAND. The ſonne of *Sirach* knowing that the exerciſe of Bounty and Prodigality requires in a manner the like geſture and expreſſion of the *Hand*; ſpeaking of the unjuſt ſpend-thrift waſting of his goods, ſaith, That while he OPENETH HIS HAND he ſhall rejoyce. And the Greekes in old time (ſaith *Pliny*) called the *ſpan*, or *ſpace of the Hand from the thumb to the little fingers end*, *Doron*, which is the reaſon that gifts be in their language called *Dora*, becauſe they bee preſented with the *Hand*. Hence Phiſiognomiſts ſay ſuch who cuſtomarily uſe to hold the *Hand* extended out are of a liberall complexion of minde; arguing from this liberall property of the *Hand*. And there is a tradition our Midwives have concerning children borne OPEN HANDED, that ſuch will prove of a bountifull diſpoſition, and franke-handed. Infants indeed for the moſt part come into the world with their *Hands cloſ'd*; thereby notifying, as a Rabbi obſerves, that God hath given them the riches of this world, and as it were ſhut them up in their *Hands*: whereas on the contrary, dying men are wont to EXTEND AND STRETCH OUT THEIR HANDS AND FINGERS, thereby willing to ſignifie that they relinquiſh the world, and have no longer to doe with the things thereof. Which is the only good action the *cloſe-handed* Miſer doth, who when death opens and unlockes his *Hand*, doth

Leunclavius Hiſt. Muſſel. lib. 4.

Eccleſiaſt. 40. 14.

Plin. Nat. Hiſt.

Buxtorph.

doth by this neceſſary poſture of bounty, give away and bequeath, and as it were manumit what he could no longer with-hold from the next poſſeſſor. *Bellarmine* relates a ſtory of *Stephen* King of Hungary, whoſe *Hand* was found whole and uncorrupt after his death. And caſting in his minde what might be the reaſon why God was pleaſed miraculouſly to preſerve his *Right* Hand onely, with the skinne, bones, and nerves, when the other members were reſolved into their firſt elements, delivers his opinion, thus: Truly I thinke that in this miracle God was willing to ſhew the depth of his divine councell, that charity excells all other vertues. Deſervedly therefore did the *Right* Hand of this holy King remain uncorrupt, which was alwayes flouriſhing with the bloſſomes of mercy, and which in relieving and diſtributing gifts to the poore, was never empty or indiſpoſed. God (indeed) who OPENS WITH HIS HAND, and filleth every living thing with his bleſſings, out of his infinite bounty deales out liberally his divine Almes to his creatures with both his *Hands*. Whence Divines diſtinguiſh the gifts of God into thoſe of his *Right Hand*, and thoſe of his *Left*, to wit, into *ſpirituall* and *temporall*. *Dextra Dei eſt unde grata proveniunt*. Hence the *Aramites* by a *Right* Hand underſtand the effuſe bentignity of God. *Maldonat* commenting upon the words of our Saviour, *Let not thy left Hand know what thy right Hand doth*, gives a reaſon why in this place, contrary to the cuſtome of Scripture, the *Left Hand* is named before the *Right*, and action attributed to the *Right Hand*, and knowledge to the *Left*. For it is therefore done (ſaith hee) becauſe wee are wont

Bellarm. in vit. S. Stephani.

Maldonat. Comment in Mat. 6.

wont to reach out our almes (which our Saviour there ſpeakes of) with our *Right Hand*, hence called *Manus eleemoſinaria*, and not with our *left*, and al other works that are done with the *Hand*, the *Right Hand* does them, the *Left* as a helper doth aſſiſt; ſo that if it had eyes it could not bee ignorant what the *Right Hand* did: wherefore Chriſt would have us ſo to exereiſe this *Hand* with workes of charity, that our *Left Hand* (which is wont to be not onely conſcious, but acceſſory to all the actions of the *Right Hand*,) ſhould not ſo much as know or take notice thereof. *Creſollius* judicioufly ſcanning theſe words of our Saviour, *Let not thy left Hand know what thy right Hand doth*, tells us that it is a ſymbolicall expreſſion very like to the Hieroglyphiques of the Ægyptians, and therefore the force and ſenſe of this admonition, is to be ſought out of the nature and uſuall ſignification of both the *Hands*. As for the *Right Hand*, it is altogether OPEN, free, and manifeſtly put in action. Wherefore for its part it denotes an ingenuous candor and virtue, whoſe glory is moſt perſpicuouſly ſet out by action; but more eſpecially the *Right Hand* ſignifieth liberality, and for that cauſe choſen to bee the hieroglyphique of a moſt beneficent and plentifull largeſſe: whereas the *Left Hand* hath a contrary Genius, and is obſerved to be of a cloſe and retired nature: this *Niggard* out of a skulking diſpoſition affecting ſecreſie, and the ſubtile leiſure of a thrifty vacation. So that this Symboll of our Saviour inſinuates thus much: If thou art diſpoſed to communicate thy goods to relieve the wants of thy brother, and to ſhew forth the liberality of thy minde, take not counſell of thy

Creſol. Anthol. Sacr.

Left

Left Hand: minde not what the covetous desire of goods, and the thirst of having, require at thy *griping Hand*; let the *Right Hand* prevaile with thee, the index of beneficence, and pledge of commiseration, the accuser of covetousnesse. Let that muck-worme the *Left Hand* earth it selfe in avarice, and keepe silence by an uncharitable retention, which doth not love to scatter, but to snatch away; not to bestow, but a long time to retaine. How many *Scævola's* or *Left-handed* Donatists in matter of bounty doe our times afford, within the frozen hold of whose sparing *Hand* Charity is quite starv'd with cold? And how many who fearing the Moralists *Bis dat qui cito dat*, with the old Courtiers glosse, that the sooner suiters are dispatched, the sooner they will returne againe: by sinister delay hold them in suspence, while their courtesies hang to their fingers ends like Bird-lime, and will not come away? These the Heathen man would call *viscata beneficia*, we *left-handed favours*. These men, as if they were restrained by some *sumptuary Law*, made against the naturall munificence of the *Right Hand*, refer all matters of beneficence to the penurious discretion of the *Left Hand*. Nay, are there not some, who as if they held ignorance to bee the mother of thrift, to elude this *nesciat* of the Gospel, have made their *Hands* strike a league together, and agree never to know any such thing one by the other? Seneca.

TO EXTEND AND OFFER OUT THE RIGHT HAND UNTO ANY, is an expression of pity, and of an intention to afford comfort and relieſe: used also as a token of assurance, peace, securit

and promiſed ſafety, and ſalvation. An expreſſion much deſired by thoſe who are in diſtreſſe, and are not able to ſhift for themſelves, who uſe to call for the guift or auxiliary loan of this *Hand*; for thus *Palinurus* calls to *Æneas*,

Virgil. Æneid. Eraſ. Ada. Sym. l. 3. Epiſt. 67. Caſ. l. 4. Epiſt 26. Pier. Hier. lib. 35. Proverb. 11. 21. Pſal. 38. 7. 20. 6. 44. 3 139. 10. Iſa. 16. 7. Proverb. 31. 20. Matt. 14. 31. 2 Sam. 6. 6

Da dextram miſero & tecum me tolle per undas.

Hence **Dare manum alicui vel* **manum admovere ſign.* [*opem & auxilium ferre.*] *Symmachus* calls this [*adjutricem*] *manum* the helping *Hand*. *Caſſiodorus* **Dextram* [*ſalutarem*] the comfortable *Hand*; and with *Iſidor*, it is the witneſſe of ſalvation. *Pierius* makes this geſture the hieroglyphicke of fortitude and aid, in which ſenſe it is very frequently uſed by the learned Romans. The ſame manner of expreſſion hath prevailed alſo with the Greeks, and with the Hebrews likewiſe; for ſo ſaith the Scripture, The wicked lend one another the *Hand*, but in vaine; for though HAND IOYNE IN HAND, the wicked ſhall not ſcape unpuniſhed. The like expreſſion of geſture is frequent in ſacred Writ. The Prophet *Iſaiah* in reference to the ſignification of comfort, ſaith, they ſhall not STRETCH OUT THE HANDS for them in the morning to comfort them for the dead: And *Salomon* ſpeaking of the vertuous woman, ſaith, She ſpreadeth out her *Hands* to the poore, and putteth forth her *Hand* to the needy. To this intent, Jeſus immediately STRETCHED FORTH HIS HAND, and caught up ſinking *Peter* crying out unto him to ſave him. And ſo ſignificant and demonſtrative to ſuccour and ſupport is this geſture, that *Uzza* for putting forth his *Hand* to ſtay the Arke of God, was ſmitten with death for that ſpeaking errour of his *Hand*. This geſture of ſuccour and reliefe,

hath

hath been obſerved in ancient coines, ſtamped with the image of the goddeſſe *Ops*, by that poſture, promiſing a willingnes to helpe all that invoke her name. ¶ This geſture is (alſo) a naturall token of aſſurance and promiſed ſafety. Thus the King of Perſia ſaved *Mentors* life by REACHING HIM HIS RIGHT HAND. *Ammianus Marcellinus* ſaith the ſame of one *Nebridius*, who was the only man that refuſed to conſpire with others againſt *Conſtantius*, and therefore to ſave himſelfe from the fury of the Souldiers who had drawne their ſwords upon him, flying with all ſpeed he could make to *Julian*, beſought him, that for aſſurance he would vouchſafe to GIVE HIM HIS RIGHT HAND; whereunto *Julian* made anſwer, what ſhall I keep eſpecially for my friends, in caſe thou touch my *Hand?* but goe thy wayes from hence whither thou wilt, in ſafety and ſecurity.

Pierius Hierogly. lib. 35.

Pleth. Geniſt rerum Græc. l. 2.

Ammian. Marcellin. Hiſt. l. 21. cap. 4.

TO LET DOWN THE HAND with intent to reare ſome languiſhing creature from off the ground, is a greater expreſſion of pity and commiſeration, then to afford a STRETCHED OUT HAND to one who riſeth of his owne accord; for between theſe expreſſions the Learned have made a diſtinction: To this expreſſion I finde that of the Pſalmiſt referred, Send downe thy *Hand* from above.

Commiſereor. Geſtus XXVII.

Pſal. 144. 7.

TO STRIKE A TABLE OR SOME SUCH LIKE THING WITH THE HAND, is the geſture of one angry or grieved in minde, and very impatient. To which geſture that of the Prophet *Ezekiel* is referred, Thus ſaith the Lord God, SMITE

Iraſcor. Geſtus XXVIII.

Ezek. 6. 11

WITH THINE HAND, &c. By this signe inciting the Prophet to signifie the great wrath and destruction to come. The natural reason of which gesture is, the minde fretted that it cannot meet with a revenge, doth *out of* Hand endeavour to quench her fervent heat some other way, to wit, by STROKES or noise, or some other remedy, which somewhat ease the minde. To descend downe into our owne Historie for an example of this patheticall motion of the Hand, a Royall Copie whereof we have in a Prince, whose passions were, as himselfe, great, to wit, *Henry* the eight, who demanding of one of his Physicians whose patient Cardinall *Woolsey* was, what distemper *Woolsey* had, who then was sicke, the Doctor replyed, what disease soever he hath, hee will not live to the end of three dayes more. The King STRIKING THE TABLE WITH HIS HAND, cryed out, I had rather lose two thousand pounds then hee should dye, make haste therefore you and as many Physicians as are about the Court, and by all meanes endeavour his recovery. Another example of this expression I finde in our Chronicles, before the times of this Prince, and that is in the Duke of Gloster, Protectour to young King *Edward* the fifth. For among other passionate gestures which accompanied his changed countenance, when he accused the Queene Mother and her complices of plotting his death, and my Lord *Hastings* had adventur'd to returne some answer to his fierce interrogatory, submissively saying, If the Queene have conspired,---- The word was no sooner out of the Lord *Hastings* mouth, when the Protectour CLAPPING HIS HAND UPON THE BOARD,

My Lord Bacons Nat. Hist.

Godwyns Annals of Hen. 8.

Sir Rich. Baker Chron. of the K. of England.

BOARD, and frowningly looking upon him, said, Telleſt thou me of If and And, I tell thee, they, and none but they have done it, and thou thy ſelf art partaker of the villany, &c.

TO HOLD UP THE HAND HOLLOW ABOVE THE SHOULDER POINTS, AND TO SHAKE IT IN ORBE BY THE TURNE AND RETURNE OF THE WREST, is their naturall expreſſion who encourage, embolden, and exhort one to be of good chéere. *Antonius* in ſtead of ſpeech ſignificantly uſed this geſture. For it is written of him, that while he was ſetting his men in order of battaile at Actium, being reſolved for a navall fight, to end the controverſie betweene *Octavius Cæſar* and him for the Monarchie of the world; there was a Captaine and a valiant man that had ſerved *Antonius* in many battailes and conflicts, and had all his body hacked and cut: who as *Antonius* paſſed by him, cryed out unto him, and ſaid: O noble Emperour, how commeth it to paſſe that you truſt in theſe vile brittle ſhips? what, doe you miſtruſt theſe wounds of mine, and this ſword? Let the Ægyptians and the Phœnicians fight by Sea, and ſet us on the main land, where we uſe to conquer, and to bee ſlaine on our feet. *Antonius* paſſed by him and ſaid never a word, but only BECKOND TO HIM WITH HIS HAND and Head, as though he willed him to be of good courage, although indeed he had no great courage himſelfe.

Cohorto. Gellius XXIX.

Plutarch in the life of Antonius.

TO EXALT OR LIFT UP THE STRETCH'D OUT HAND, is the habit of one attempting to doe, and take ſome famous exploit in Hand:

P. Æclara aeg edior. Gellius XXX.

and is a naturall posture of an exalted and victorious power. Hence he is said to have his RIGHT HAND EXALTED who is made powerfull and
Mich.5.9. glorious. Hence the Prophet *Micha*: Thy HAND SHALL BE LIFTUP upon thine adversaries: that is, Thou shalt overcome and be victorious. And to this gesture the Psalmist alludes,
Psa.89.41 Thou hast SET UP THE RIGHT HAND of his ad-
Deut.32. versaries. Wee reade in Deuteronomy, that the
27. Lord would have scattered his people, but hee feared their enemies should wax proud, and say our HIGH HAND and not the Lord hath done
Job 38.15 all this. And that mirrour of patience: The HIGH
Psa.10.12 ARME of the wicked shall be broken. The Psal-
Psa.89.13 mist using the expression and signification of this gesture in great attempts: Arise O Lord, LIFT UP THINE HAND. And againe, Thou hast a mighty Arme, strong is thy *Hand*, and HIGH IS THY RIGHT HAND. And the Scriptures ge-
Exod.6.6. Deut.4.34 nerally under the metaphor of this gesture sha-
7.19.9.29 dow out the power of God manifested in the de-
Jer.32.21. livery of the children of Israel out of Ægypt,
1 King. 8. who under this phrase is significantly said to have
42. brought them out from thence openly, and by maine force. ¶ That it is significant in their *Hands* who goe about to *set in Hand* a businesse, to omit other confirmation, appeares in *Pharaohs* speech to *Joseph*, were he said unto him, I am *Pharaoh*,
Gen.41 and without thee shall no man LIFT UP HIS
44. HAND in Ægypt. Examples of this attempting gesture are not wanting in prophane Histories. For the day on which the battaile of Pharsalia
Plutar. in the life of Cæsar. was strucken, *Cæsar* seeing *Crastinus* in the morning as he came out of his Tent, asked him what he thought of the successe of the battaile? *Cra-*

stinus

ſtinus STRETCHING OUT HIS RIGHT HAND unto him [which was a mute omen hee ſhould have the *Better Hand* of his enemies that day] cryed out aloud, O Cæſar, thine is the victorie; and this day ſhalt thou commend mee alive or dead: and accordingly brake afterwards out of the rankes, and running amongſt the midſt of his enemies, with many that followed him, made a great ſlaughter: at laſt one ran him into the mouth, that the ſwords point came out at his neck, and ſo ſlew him.

TO PRESENT THE HAND, is their expreſſion who profer or deliver a thing as their act and deed. And the Verbe *profero* which hath the ſignification to profer and preſent a thing, ſeemes to imply the very geſture. This was the firſt expreſſion that ere appeared in the *Hand*, and was uſed by *Eve* in the fatall profer of the forbidden fruit unto the firſt man. And it was required in the old Law at the *Hand* of the *offerer*, who was to preſent his offering with his owne *Hand*: for in religious duties there was never a proxie allowed. ¶ As it is ſignificant in delivery of writings as our act and deed, it is moſt apparantly ſeene in its ſignification at the delivery of Deeds (ſo called from this geſture; for this is that which gives force to all legall conveyances, and without this expreſſion Liverie and Seiſin is of none effect. ¶ A ſemblance of the ſame geſture wee uſe when wee would take or accept what is profered and delivered into our *Hands*. And that ſimilitude of poſture ſeemes to imply a correſpondency and a favourable inclination to entertaine their offer, as if they therewithall profered thanks

Profero. Geſtus XXXI.

Gen. 3. 6.

Mal. 2. 13.

Eccluſ. 15. 16. for the ſame. To the naturall purpoſe and meaning of this geſture, the Sonne of *Sirach*: He hath ſet fire & water before thee, STRETCH FORTH THY HAND unto whether thou wilt: that is, take or accept of which thou wilt: for by a metonymy of the adjunct the ſigne is put for the thing ſignified. This was the ſecond geſture of any ſignification that is recorded to have appeared in the *Hand*, and the firſt that ſhewed it ſelfe in the *Hand* of the firſt man *Adam*, when hee accepted of that forbidden fruit, with which hee tooke a curſe that filled his *Hand* with labour, and forced it often to advance to wipe his ſweating browes. From this unhappy geſture the *Hand* may be well called *Manus à manando*, becauſe all evill proceeded from this action. Two uſes the *Hand* was chiefly ordained for, to *take*, and *doe*, as *Galen* well obſerves: but Man took ſo ill with it at firſt, that he undid himſelfe. The miſguided *Hand* would be reaching at the Tree of knowledge, but prohibited by an expreſſe caveat, was prevented from putting forth it ſelfe to the tree of life.

Gen. 3. 6.

Galen de uſu part. lib. 2.

Gen. 3. 22.

Effœminate feſtino. Geſtus XXXII.

TO WAG THE HAND IN A SWINGING GESTURE, is their naturall expreſſion who would endeavour to haſten and aſſiſt themſelves in progreſſive motion, and withall denotes a kinde of wantonneſſe and effeminacy. *Ariſtotle* ſayes, that man could not walke unleſſe he were aſſiſted by the motion of his ſhoulders, and that the SWINGING OF HIS ARMES doth much help the bodies tranſportation in leaping; which men by inſtinct knowing, doe many times fall into this geſture upon ſuch occaſion. Hence *Phiſiogno-*

Ariſt. de geſt. animal.

mica

micall Philoſephers who know that every man hath his peculiar genius, cauſing that native difference of habilities in men; obſerving the operation of theſe ſpirits as they are matched and conjoyned to outward geſtures, which by a kind of tacit character give out the manner of their complexion; doe eaſily diſcerne the differences of ſpirits by arguing ſyllogiſtically from the naturall habit to the genuine or contracted, which cuſtome makes more perſonall; for as mens preſent paſſions and inclinations are brought by nature into act; ſo men following the vogue of nature, are wrought to a reiteration of that action, untill the *Hand* hath contracted a habit. The reſult of theſe Phiſiognomers falls thus into a grand axiome of their art, that whoſoever is (as by a perſonall propriety and actuall condition) cuſtomarily ſeen to uſe the geſture of any naturall affection; he is by habituall complexion very incident to that affection, exhibited by that geſture. Hence *Seneca*, not unskilfull in this art of Chiromanticall Phiſiognomie, makes the CUSTOMARY WAGGING OF THE HAND TO AND FRO, a perſonall character of effeminacie and impudence. *Impudicum & inceſſus oſtendit, & * manus mota, & relatus ad caput digitus, & flexus oculorum:* The gate, the turning of the eye, the finger on the head, and the WAGGING OF THE HAND, ſhew a ſhameleſſe wanton. And *Marcus Cato* was wont to ſay, he would not have him for a ſouldier, that WAGD HIS HAND AS HE GOETH, removes his feet as he fighteth, and routeth and ſnorteth louder in his ſleep, then when he crieth out to charge upon his enemy.

Sen. epiſt. Moral. l. 8.

Plut. in the life of Cato Major.

TO

Demõstro non habere. Gestus XXXIII.

TO SHAKE OUT THE HAND, is their naturall expression who would shew that they have not, nor desire to have a thing. This the Latines call * *manus excutere*. The Prophet *Isaiah* in reference to the signification of this gesture, saith, The righteous SHAKETH HIS HANDS from holding of bribes. And the sonne of *Sirach* alludes to the signification of this gesture, where he saith, The slothfull man is compared to the filth of a dunghill; every man that takes it up, will SHAKE HIS HAND.

Isaiah 33. 15.

Ecclesast. 22. 2.

Castigo. Gestus XXXIV.

TO SHAKE OR HOLD THE STRETCHED AND RAISED HAND OVER ANY, is their expression who offer to chastise and shew a willingnes to strike or take revenge. Hence the prohibition of the Angel to *Abraham* about to sacrifice his son, after he had STRETCHED OUT HIS HAND, to that intent, lay not thine *Hand* upon the childe. The Prophet *Isaiah* respective to this signification of gesture, saith, That the King of Assyria should SHAKE HIS HAND against the mount of the daughter of Sion. And because men are wont to use this expression by gesture to those they hold worthy of rebuke and punishment, that being terrified thereby they might reclaim them from vice. Hence by an *Anthropopeia* in many places of Scripture this gesture implies the chastizing *Hand* of God. To this signification belongs that of the Prophet *Isaiah*, In that day shall Egypt be like unto women; and it shall be afraid and feare, because of the SHAKING OF THE HAND of the Lord of Hosts, which he shaketh over it. To this also belongs

Isa. 10. 32.

Isa. 19. 16.

that

that of the same Prophet, With his mighty wind shall he SHAKE HIS HAND over the river. And the Prophet *Zechariah* to the same signification, Behold, I will SHAKE MINE HAND upon them. Idem cap 11. ver. 15. Zach. 2. 9.

TO STRIKE ONE WITH THE FIST, is their Gesture who would be avenged of those that have offended them, and would right themselves by this wilde vindictive justice of their *Hands*. The *Hand* thus closely shut and the fingers all turned in, is called in Latine, *Pugnus, quoniam manus quæ antè erat passa & mane (unde manus) contracta clausis digitis, effecta est πυγμὴ id est densa.* The nether part of this *Hand* in this posture Chiromancers call the *pomell* or percussion of the *Hand*, the Greeks *Hypothenar seu feriens manus*, and θένας ἀπὸ τῦ θενέιν, *percutere*. *Galen* observes that the outside of the *Hand* was deprived of flesh, that the FIST might be more confirmed to supply the place of a weapon. And indeed they naturally and easily finde this thicke weapon who would BUFFET or fight at fisticuffes with others. This was the gesture of the *Hand* that first begun the fray or skirmish in the world, before time had brought in the use of other weapons. Hence the Latines say, *Pugnam in manu esse*, and *pugna* hath its denomination from this posture of the *Hand*. *Lucretius* alludes to this primitive expression of anger, Pugno. Gestus XXXV. Scaliger de Subtil. Goræus. Galen de us. part. Erasm. Adag.

Arma antiqua manus ungues dentesq; fuerunt.

And when we see men together by the ears, we know what they intend thereby. The Prophet *Isaiah* condemning the injurious use of this smiting expression of the *Hand* in strife and debate, Isa. 58. 4.

calls

calls it the *Fist of wickedneſſe.*

Reprehendo. Geſtus XXXVI.

TO BOX OR SMITE ONE WITH THE PALM OF THE HAND, is their expreſſion who would rebuke or correct another for ſome ſaucie ſpeech or action. Hence the *Hand* with the fingers ſtretched out, which *Iſidor* calls the *palme*, hath its name in *Hippocrates* from a word that ſignifieth to ſtrike. *Agellius* uſeth the word *depalmare* for this ſmiting expreſſion of the *palme*: The Greeks to the ſame ſignification of geſture uſe the word κολοφίζειν. This contemptuous expreſſion of anger the officer of the high Prieſt uſed to our bleſſed Saviour; for the Text ſaies, He ſtrooke him with the palme of his *Hand*, taking upon him to rebuke Chriſt for anſwering the high Prieſt irreverently as he curſedly ſuppoſed. To the naturall ſignification of this offenſive geſture, may that of the Prophet *Iſaiah* be referred, Therefore is the anger of the Lord kindled againſt his people, and He hath STRETCHED FORTH HIS HAND againſt them, and hath ſmitten them, &c. for all this, his anger is not turned away, but his HAND IS STRETCHED OUT ſtill.

Joh. 18. 22
Mark 14. 65.
Mat. 26. 67
Iſa. 5. 25.

Apprehendo. Geſtus XXXVII

TO LAY HAND UPON ONE is their expreſſion who with authority apprehend and lay hold of one as a delinquent to ſecure their perſon. This is one of the propereſt expreſſions of the *Hand*; apprehenſion being the proper action of the *Hand*, for *Hand* and *Hold* are conjugates, as they terme them in the Schooles; from which geſture the *Hand* is called *Organon antilepticon*, for it is the firſt uſe of the *Hand* to TAKE HOLD.

Dr. Crook in his Microcoſm.

With

With the Ancients this geſture is *manucaptio* and *manus injicere*. This is a dangerous *Habeas Corpus* in officers who are the *Hands* of the Law, & without words obtains the force of an arreſt, and hath a ſpice of their authority more ſtrong then their emblematicall Mace. Theſe actions are frequently entered in the Counter of Time. Thus the officers of the high Prieſt LAID HANDS on Chriſt, and tooke him.

Eraſ. Adag

Mark 14. 46.

TO LET GO ONES HOLD AND TAKE OFF THE HAND FROM ANY ONE, is their geſture who would ſignifie a willingneſſe to releaſe one that was before in their poſſeſſion and power, as having ſome reaſon to grant them their liberty. This with the Ancients is *manumittere*, and from the ſignification of this naturall geſture, the Ancients tooke their formes of manumiſſion, uſed when they did enfranchiſe their bond-men: of which the Civill Law takes much notice, and the obſervation of Critiques are very large in that matter. There is in this naturall expreſſion of the *Hand* a certaine forme of the thing ſignified. Hence the Ægyptian Prieſts who alwayes had their eyes fixt upon the *Hand* of nature, in their Hieroglyphique expreſſed liberty by a HAND EXTENDED OUT AT LARGE, in which lively ſymbole of geſture, the fingers ſeem to be made free of the *Hand*. The medall of *Tiberius Claudius Cæſar*, in which a little graven image hath the LEFT HAND OPENED TO ITS UTTERMOST EXTENT, with this inſcription, *Libertas Auguſta*, implies as much, ſince the left *Hand* the moſt retentive appears freely to *manumit*; for as the *Hand* in this poſture implies

Manumit. to. Geſtus XXXUIII

See Juſtin. Inſtitut.

Pier. hieroglyph. lib. 35.

Idem ibid.

the

the naturall liberty of its owne proper and individuall body; so it most properly expresses the gift of the same priviledge to others by the same freedome of gesture.

Incito. Gestus XXXIX. TO CLAP ONE ON THE BACK OR SHOULDER WITH THE HAND, is their expression who would hearten and encourage others; a gesture obvious in the *Hand* that takes part with those that are in fight, and desires to set men or beasts together by the ears. Significantly respective unto this, is that gesture among others, used in installing the Knights of St. *John* of Jerusalem, whereby he that gives him Knight-hood, LAYING HIS HAND ON HIS SHOULDER doth exhort him to be vigilant in the Faith, and to aspire unto true honour by couragious and laudable actions.

Sandys Travells. lib. 4.

Foveo. Gest. XL. WE USE TO STROKE THEM GENTLY WITH OUR HAND whom we make much of, cherish, humour, or affectionately love, an expression very obvious among the actions of common life, being a kinde of indulgent declaration of the minde, used to pacifie and please others, performed by drawing our *Hand* with a sweetning motion over the head or face of the party to whom we intend this insinuation. This the Ancients call *mulcere caput alterius*; a gesture often used by men in signe of favour and encouragement to ingenious and towardly youths.

Admoneo Gest. XLI TO TAKE HOLD GENTLY OF ANOTHERS HAND, is a gesture used by those who admonish

niſh and perſwade, which hee that ſhall ſet himſelfe to obſerve the actions of men, may upon ſuch occaſions finde uſed to the ſame intents and purpoſes. *Mithropauſtes* uſed this geſture in admoniſhing *Demaratus* the Lacedemonian: who being in the Court of Perſia, the King willing him to aske what gift he would. Hee beſought the King to grant him this favour, to licence him to goe up and downe the City of Sardis with his royall Hat on his head, as the Kings of Perſia do. For, *Mithropauſtes* the Kings cozen TAKING HIM BY THE HAND, ſaid unto him, *Demaratus*, the Kings Hat thou demandeſt, and if it were on thy head, it would cover but little wit. Nay though *Jupiter* ſhould give thee his Lightning in thy *Hand*, yet that would not make thee *Jupiter*. Plutarch in the life of Themiſtocles.

And we finde *Timon*, ſurnamed *Miſanthropos* (as who would ſay *Loup-garou*, or the man-hater) uſing this expreſſion: who meeting *Alcibiades* with a great traine as he came one day from the Councell and Aſſembly of the City, not paſſing by him, nor giving him way (as hee did to all other men) but went ſtraight to him, and TOOKE HIM BY THE HAND, and ſaid, O, thou doeſt well my ſonne, I con thee thanke, that thou goeſt on and climbeſt up ſtill: for if ever thou be in authority, woe be unto thoſe that follow thee, for they are utterly undone. Idem in the life of Alcibiades

Such an intention of geſture, but with more vehemency of expreſſion the Angels uſed to *Lot*, while he lingred in Sodome, LAYING HOLD UPON HIS HAND, and UPON THE HAND of his wife, and UPON THE HAND of his two daughters, to admoniſh and perſwade them to a ſudden departure from that accurſed City. Gen. 19. 16.

To

Confido. Gestus XLII.

TO LEAN UPON ANOTHERS HAND, is their geſture who make a confiding uſe of the ſtaffe of their age or affection, an expreſſion importing that they much rely upon their faith and friendſhip: and often ſeene in the *Hand* of great Princes, when for greater ſtate and eaſe they goe ſupported in this wiſe. The ſignification of which countenance of Majeſty doth in effect ſhew that the Nobleman on whoſe *Hand* the King leaned, was next and ſubordinate in authority to himſelf, and that the waight of all the principall affaires of State did lye on his *Hands*. Thus in the Booke
2 Kin. 7. 3. of the Kings of Judah we reade of a Prince (the ſame that mockt at the words of *Eliſha* when he foretold of the releefe of Samaria) on whoſe *Hand Iehoram* King of Iſrael lean'd: that is, as the Gloſſe upon our Bibles hath it, a Prince to whom the King gave the charge & overſight of things, as doth more plainly appeare by the 27. verſe of the ſame Chapter. And the ſpeech of *Naaman*
2 King. 5. to *Eliſha* after hee had cured him of his Leproſie, makes it more apparant: Onely herein let the Lord be mercifull to thy ſervant, that when my Maſter goeth into the houſe of *Rimmon* to worſhip, and leane upon my *Hand*, &c. Where *Naaman* craveth to bee pardoned of zeale without
Wilſons Chriſt. Dict. knowledge, as *M. Junius* ſaith, it being no ſuch thing as ſhould trouble his conſcience to bow himſelfe in an officious ſort and civill duty to bend his body that his Lord might leane upon his *Hand* when he went into the Temple of the Idol *Rimmon* to adore. Thus *Libo Druſus* ſuſtained by the *Hand* of his brother, entred into the Se-
Tacitus. nate houſe to anſwer to that enormity hee was accuſed

accuſed of: who when hee ſaw *Tiberius* a great way off, he held up his *Hands*, imploring mercy with great humility. Which ſtatelineſſe of geſture was much uſed in Aſia by great perſons, and is at this day by your Italian Ladies.

TO HOLD FAST ANOTHERS HAND in the ſignification of hindrance and reſtraint, is a geſture ſo obvious in the cholericke perturbations of humane life, that it needs no illuſtration by example, ſince we may every day meet with ſatisfaction in the publique ſtreets: for in quarrells where there is any moderation or over maſtering power on one ſide, this reſtraint of the *Hand* is uſed both with ſignification and advantage. To this geſture may be referred that of the Prophet *Zechariah*, A great tumult from the Lord ſhall be among them, and they ſhall lay hold every one on the *Hand* of his neighbour, and his *Hand* ſhall riſe up againſt the *Hand* of his neighbour, and *Judah* alſo ſhall fight at Jeruſalem, &c. Impedio. Geſtus XLIII. Zach. 14. 13. 14.

TO IOG ONE ON THE ELBOW, is the uſuall intimation of thoſe who put others in minde, and take upon them the part of a Remembrancer: a geſture very frequent in the common paſſage of humane affaires: much practiſed by the *Hands* of the ancient Romane Nomenclators, as appeares by the teſtimony of *Horace*:

Mercemur ſervum, qui dictet nomina, lævum
Qui fodiat latus —

Recordo. Geſtus XLIV. Horac. l. 1. Epiſt. 6.

TO TAKE ONE BY THE HAND in courteſie, to recommend them unto another by way of preſentation, is an uſuall expreſſion in the *Hands* of men, a geſture ſignificant and remark-

Recommendo. Geſtus XLV.

able, having beene tooke notice of by ancient Chronologers: for, the *Hand* according to the primitive intention of Nature, having by a neceſſary conſent of Nations beene ever choſen Chronologer of al remarkable actions, hath conſequently proved its own Biographer. If therefore we but caſt an intuitive eye upon thoſe memorials the Right *Hand* of Time hath left fairly noted in the Left Palme of Antiquity, even by the old autography of the *Hand*, wee may ſpell out the ſenſe of this naturall expreſſion. For when *Valentinian* had a full purpoſe to adorne his ſonne *Gratian*, a pretty young ſtripling, and well growne, with the Imperiall Enſignes, when he had wrought the Souldiers to accept thereof, hee aſcended up the Tribunall, and taking the youth by the Right *Hand*, hee brought him up before them, and in a publique Oration recommended him (as ordained Emperour) to the Armie. Another Copie of this naturall geſture we finde in the *Hand* of *Pertinax*, refuſing in modeſty the Empire, pretending his age and meane deſcent: who taking *Glabrio* by the *Hand*, and pulling him forth, placed him in the Imperiall Throne, recommending him as more fit for the Empire. And *Commodus* in a ſpeech he made unto the Souldiers of his Army, puts them in minde how his father *Marcus* when hee was an infant, carried him in his armes, and delivered him into their *Hands*, recommending him (as it were) to their tutelage and fidelity. Thus alſo *Tiberius* (though with diſſimulation) tooke *Nero* and *Druſus*, *Germanicus* children, by the *Hands*, and recommended them to the care of the Senate in a diſſembling Oration he made. Thus *Cyrus* taking

Ammian. Marcellin. lib. 7.

Herodian. lib. 2.

Idem l. 1.

Tacitus Annal. l. 3.

Hyſtaſpas

Hyſtaſpas by the Right *Hand*, gave her unto his friend *Gobrias*, who having ſtretched out his *Hand* before, receiued her at his *Hands*. And this expreſſion *Raguel* uſed when he gaue his daughter *Sarah* to wife to young *Tobias*, an expreſſion which delivered from *Hand* to *Hand* is one of the ſolemne rites of Matrimony to be uſed by the father of the Bride. Xenoph. de Cyr. inſt. lib. 8. Tob. 7. 13

TO LEAD ONE BY THE HAND, is their expreſſion who take care of the weakneſſe and inability of others in matters of progreſſive motion, uſed moſt commonly to young children whom wee would teach and aſſiſt to goe with more eaſe and ſafety: of which manuduction Holy Writ affords many examples. Thus *Agar* by commandement of the Angel held her childe by the *Hand*, which allegorically ſignifies the workes of the Law, that is, the Law commandeth workes. Thus the Tribune tooke the Nephew of Saint *Paul* by the *Hand*. And to this may be referred that of the Prophet *Ezekiel*, Thus ſaith the Lord unto *Cyrus*, whoſe Right *Hand* I have holden. And to the ſignification of this geſture appertains that of the Prophet *Iſaiah*, concerning the miſery of Jeruſalem, There is none to guide her among all the ſonnes whom ſhe hath brought forth: neither is there any that TAKETH HER BY THE HAND, of all the ſonnes that ſhee hath brought up. This ſenſe of geſture hath that alſo of the Author to the Hebrewes: In the day when I TOOK THEM BY THE HAND, to lead them out of the land of Ægypt. The like phraſe of geſture occurres in divers other places of Scripture. But when this expreſſion is uſed to Officioſè duco. Geſtus XLVI. Gen. 21. 18. Act. 23. 19 Ezek. 45. 1 Iſa. 51. 18 Heb. 8. 9. Iſa 41. 13 42. 6. Pſal. 89. 21

a female, and one of riper yeares, 'tis significant to present an officious and tender respect or serviceable affection. The aspiring affectation of women raised by Choppines to an artificiall elevation of stature, hath made this courtly garb of gesture more necessary and commodious to great Ladies, and hath preferr'd it to bee one of the eight parts of speech of a Gentleman-ushers Accidence. Hence *Ovid*, a man well versed in such obsequious expressions, makes *Jupiter* at his arrivall into Crete, LEAD EUROPA BY THE HAND into the Cave of *Dicte*. This expression is sometimes used to the blinde; for the *Hand* as it speaks by signes unto the dumb, so in a more necessary garbe of speech it officiates the place of an eye, and speaking in the conducting dialect of a friendly assistance, supplyes the defect of an ocular direction. *Samson* when the Philistines had boared out his eyes, was beholden to the Lad that HELD HIM BY THE HAND, for the last atchievement of his fatall strength. And in this sense the blind man and his leader are a kind of relatives.

Ovid.met. lib.2.

Judg.16. 26.

Impatientiâ prodo. Gestus XLVII.

TO APPLY THE HAND PASSIONATELY UNTO THE HEAD, is a signe of anguish, sorrow, griefe, impatiencie, and lamentation, used also by those who accuse or justifie themselves. The recourse and offer of nature in this relieving expression of the *Hand*, makes good the Adage, *Ubi dolor, ibi digitus*. The Prophet *Jeremiah* propheſying against Judah, foretels that she should be brought to use this note or signe of lamentation. ¶ And *Tamar* defloured by her brother *Ammon*, LAID HER HAND UPON HER HEAD,

Eras. Adag

Jer.2.37.

2 Sam.13. 19.

as it were accuſing or juſtifying her ſelfe, as *Lorinus*. And 'tis probable that the Shunamites childe when he cryed, My head, my head, made uſe of this dolorous expreſſion of the Hand. *Thales* by a pretty Pageant put *Solon* into ſuch a paſſion by making him beleeve his ſonne was dead at Athens, that like a mad man he ſtraight beganne to beat his head, like one impatient in affliction, and overcome with ſorrow. The Head is the naturall hieroglyphique of health, and the Hand of reliefe and protection, as being the Champion of the Head. Hence in the ſtraits of imminent perils, or dolorous calamity, they uſually meet in a Committee of ſafety. Hence *Tiberius Gracchus* engaged in extreame danger, as it were juſtifying himſelfe, and recommending his life and ſafety, which depended on his Head, to the people of Rome, LAYING HIS HAND UPON HIS HEAD, went forward to the Capitoll: which by the ſiniſter interpretation of his enemies turned to his prejudice, they inferring that by this ſigne he craved the Diadem. Some ſuch paſſage you ſhall finde in *Ariſtophanes*, where *Dicæpolis* to this effect: *Et ſi non vera profatus fuero * manu ſupra caput impoſita, quæq; univerſus approbet populus.*

Lorinus in his coment. upon Numbers.

Plutarch in the life of Solon.

Florus.

Ariſtoph. Acharnan.

TO RUB OR SCRATCH THE HEAD WITH THE HAND, is their naturall geſture who are in anguiſh or trouble of minde: for commonly when we are in doubt, and uncertaine what to doe, we muſing SCRATCH OUR HEAD. Hence by a proverbiall tranſlation from this geſture, *Caput fricare, ſeu digito ſcalpere*, is uſed *pro cogitare*. But why we ſhould in earneſt meditation ſo naturally

Sollicite cogito. Geſtus XLVIII.

Eraſ. Adag

turally expresse our endeavour by this recourse of the *Hand* to the head, to scratch where it doth not itch; is, may be, to rowze up our distracted intellect; or else the *Hand*, which is the Engineere of invention, and wits true *Palladium*, having a naturall procacity to bee acquainted with their phansie, officiously offers it selfe to facilitate the dispatch of any affaires that perplex a faculty so neer ally'd unto it, the *Hand* in the collaterall line of Nature, being couzen germane to the Fancie.

Pudeo. Gestus XLIX. Alex. Aphr. l. 1. Probl. 15.

THE RECOURSE OF THE HAND TO THE FACE in shame, is a naturall expression, as *Alexander Aphrodisæus* proves. For, shame being a passion that is loath to see or be seene, the bloud is sent up from the breast by nature, as a mask or veile to hide the labouring face, and the applying of the *Hands* upon the face is done in imitation of the modest act of Nature. Hence *Licentius* a Noble young man writing to *Austin* a learned and sweet Poem, very cunningly alludes to this naturall expression.

Licentius. *Et mea Calliope quamvis te cominus altum*
*Horreat, & * vultus abscondat* ——

This declaration of shame by the *Hand*, we finde *Marke Antony* to have used after the battaile of Actium fought betweene him and *Octavius Cæsar*. For he flying with a doting speed after *Cleopatra*, who was fled before, having overtaken her, and being pluckt up into her Gally; at his first comming saw her not, but being ashamed and cast downe with his adverse fortune, went and sate downe alone in the prowe of the Ship, and said never a word, CLAPPING HIS HEAD

Plutarch. in the life of Anton.

BE-

BETWEEN BOTH HIS HANDS. ¶ And this expreſſion is not onely uſed in reſpect of our ſelves, but of others alſo, as daily experience and the actions of men doe declare. For when there were divers Oratours of Greece very fluent and elegant ſpeakers, ſent Ambaſſadours unto *Philip*, and *Demoſthenes* had not ſpoken ſufficiently for the honour of the Commonwealth, If there bee any credit to bee given to *Æſchines* his enemy, putting it downe in one of his Orations: *Adjecit ille etiam maxime ridenda, quarum collegas ita* [*pudebat*] *ut* * *faciem obtegerent*. The ſame *Æſchines* in another Oration, where he deſcribes the impudent audacity of a moſt notorious wicked man, who would ſpeake openly in a publique aſſembly of the Citizens naked; Such, ſaith hee, was the beaſtlineſſe of that petulant and drunken man, that wiſe men put their *Hands* before their eyes, bluſhing in the behalfe of the Commonwealth which uſed ſuch Counſellours.

Æſchines pro Timarch.

TO KISSE THE HAND, is their obſequious expreſſion who would adore & give reſpect by the courtly ſolemnity of a ſalutation or valediction. The gracefull carriage of the *Hand* in this officious obedience to the will, while it moves to the chiefeſt orifice of the minde. *Tertullian* and others have acknowledged to have the handſome ſenſe of a civill complement. To whom *Lucian* conſents. *Qui adorant* (ſaith S^t. *Hierom*) *ſolent manum* * *deoſculari*. And in the phraſe of *Plautus* this is *Adorare ſuaviter*. There is no expreſſion of the *Hand* more frequent in the formalities of civill converſation, and he is a novice in the Court of Nature, who doth not

Adoro. Geſt. L.

Lucian. in Demoſth. Enc. Hierom. ad Ruff.

understand a *baſiér de la main*: and he a clown in Humanity, who doth not ſpeake to his betters in this reſpectfull language of the Hand.

Diſtantẽ amicum reverecr. Geſt. LI.

TO BRING THE HAND TO OUR MOUTH, AND HAVING KISSED IT, TO THROW IT FROM us, is their expreſſion who would preſent their ſervice, love, and reſpect to any that are diſtant from them. A geſture I have often obſerved to have beene uſed by many at publique ſhewes, to their friends, when their ſtandings have beene remote from them. *Tacitus* calls this * *Jacere oſcula*. *Dion** *Oſcula per digitos mittere*. *Otho* who omitted no ſervile crowching for an Empire, after this manner threw his kiſſes abroad; and herein ſhew'd himſelfe his crafts maſter, for hee had not often caſt out this bait of courteſie, but the people bit at it, and ſwallowed this popular libation of the Hand. And when the Tide was once turn'd, the Senators contending and ſhouldering who ſhould get firſt, defaced *Galbas* Image, extolled the Souldiers judgement, kiſſing *Otho's Hand*, and the leſſe they meant it in heart, doing ſo much the more in outward appearance.

Tacit. hiſt. lib. 1. Dion. Othon.

Conſcienter affirmo. Geſt. LII.

TO LAY THE HAND OPEN TO OUR HEART, uſing a kinde of bowing geſture, is a garb wherein we affirm a thing, ſwear or call God to witneſſe a truth, and ſo we ſeem as if we would openly exhibit unto ſenſe, the teſtimony of our conſcience, or take a tacite oath, putting in ſecurity, that no mentall reſervation doth baſely divorce our words and meaning, but that all is truth that we now proteſt unto. This expreſſion hath been moſt obſerved in the ancient Grecians,

cians, as *Chryſippus* ſaith, who from this naturall expreſſion of the *Hand*, concludes the lodging of the ſoule to be about the heart. The Turkes at this day are obſerved moſt frequently to uſe this naturall forme of proteſting, with whom the *Hand* ſpread upon the breaſt, is accounted equivalent to the moſt ſolemne oath, inſomuch as whatſoever they ſpeake or promiſe uſing this geſture, may be beleeved as ingeniouſly ſpoken, and the accompliſhment of that promiſe to be preſumed of. If we would ſee this forme of ſincere aſſeveration in practiſe, our owne Hiſtories afford us many examples. For the forme that hath been and is uſed at this day in judiciary trialls & arraignments of Noble men who are tried by their Peers, is, that when the Lord Steward or Clarke of the Crowne, asketh the Peers whether the Noble man there arraigned be guilty or not, every one of them ceremoniouſly by his *Hand* to his breaſt, affirms upon his honor and conſcience he is, or is not guilty, according as they find him. The particularizing of the examples I purpoſely omit, as unwilling to offend any Noble Perſonages who love not to heare of the tainted bloud of their Anceſtours.

TO BEAT AND KNOCK THE HAND UPON THE BREAST, is a naturall expreſſion of the *Hand*, uſed in ſorrow, contrition, repentance, ſhame, and in reprehending our ſelves, or when any thing is irkſome unto us, becauſe the breaſt is the cabin of the heart; and this naturall procacity of the *Hand* to this geſture, doth manifeſt the heart to be the ſeat of affections. This naturall ceremony is exemplified in ſacred Writ; for this

Pœnitentiã oſtendo. Geſt. LIII

this was the penitentiall expreſſion that the Publican uſed who went up to the Temple to pray. Thus alſo the people who were witneſſes of our Saviours ſufferings, and the wonders that followed thereupon, beholding the things that were done, SMOTE THEIR BREASTS and returned. This habit of the *Hand* is much practiſed by the zelots in the Roman ſuperſtition, as a penitentiary expreſſion moſt patheticall, who are wont alſo myſteriouſly to mince this naturall expreſſion, and ceremoniouſly ſometimes with two or three fingers only, lightly to ſtrike upon their breaſt and mouth, a thing uſuall with the ancient Ethniques of old. And in ancient times in teſtifying griefe & mourning, and at funeralls, as a ſolemne kinde of behaviour, they uſed this expreſſion whom *Plutarch* calls στυγνοτυπτόμενος. So in *Cornelius Tacitus*, *Incendebat hac fletum, * pectus atq; os manibus verberans.* And the acute Epigrammatiſt deſcribing the corporall adjuncts of ſorrow and mourning:

Luke 18. 13.

Luke 23. 48.

Plutar. ad Apol.

Tacit. Hiſt.

Martial. l. 2. Epig.

Quod fronte Selium nubila vides, Ruſe,
Quod ambulator porticum terit ſerus;
Lugubre quiddam quod tacit piger vultus,
Quod pene terram tangit indecens naſus;
*Et * dextra pectus pulſat, & comam vellit;*
Non ille amici fata [luget.]

Gregory Nyſſen when he would paint out as it were in apt colours of expreſſion an unuſuall griefe of mind, and as it were a certaine heat of anger, he uſeth the phraſe of this habit, * *pectus manibus verberare.* Touching the naturall intentions of the fiſt in this expreſſion ſo cuſtomary and ſignificant in ſorrow and repentance, the Fathers very elegantly and declaratively deliver

Nyſſen in funere pulcheriæ.

deliver their opinions thus: We strike our breast with the *Hand*, as it were protesting against the sins included in that mansion, as *Cyprian*: Or as if we would drive those evill cogitations from our heart, as *Hierome*: Or to rouse up our heart, as *Theophylact*: Or to appease the judge we take revenge upon our selves, as *Chrysostome*: Or to chastise our flesh wherewith we have offended God, as *Austin*. Cyp. de orat. Dom. Hier. in vit. Hillar. Chrysost. Hom. 41. Aug. in Psal. 146.

TO HOLD THE HANDS UPON THE LOINS, SIDES OR HIP, is their expression who feel some paine in those regions of the body, often seen in those which feel the pains of travell, and in those who are troubled with Hipocondriacall melancholy, and the Sciatica, or Hipgout. This demeanour of the *Hand* is very declarative in the first sense, as appeares in the Prophesie of the Prophet *Jeremiah*, Demand, now and behold, if man travell with childe; wherefore doe I behold every man with HIS HANDS UPON HIS LOINES, as a woman with travell, and all faces turned into paleneſſe; upon which place, they who are curious may consult with *Ghisterius*. Dolorem noto. Gest. LIV Jer. 30. 6.

THE SMITING OF THE HAND UPON THE THIGH, in the practise and conversation of common life, was ever frequent, and is so deeply imprinted in the maners of men, that you shall in vaine perswade a man angry and intraged with griefe, to contain his *Hand* from this passion. *Seneca* the Philosopher attributes this expression of the *Hand* to anger, where he saith, *Quid opus femur ferire?* In griefe it is also significant, as they Indignatione timeo. Gest. LV. Sen. l. 1. de Ira cap. ul.

who

who are verſed in *Homer* doe well know when they meet with thoſe places wherein he deſcribes his *Heroes* provoked to anger and dolour, whom he calls μηρω πληξαυλιος. In the ſacred oracles of the Prophets we have this expreſſion noted & deſcribed; for that holy Prophet ſpeaking of *Ephraim* lamenting, Surely after I was converted, I repented, and after that I was inſtructed, I SMOTE UPON MY THIGH, &c. which geſture in that Prophet hath the ſignification of repentance, with others of anger, dolour, and indignation. In the ſame ſenſe it appeares in the Propheſie of the Prophet *Ezechiel*, Cry and howle, ſon of man; terrours by reaſon of the ſword ſhall be upon my people; SMITE THEREFORE UPON THY THIGH. *Tully* indeed aſcribes it to mourning; *Feminum & capitis percuſſiones*. The regiſters of common life, Hiſtories, are full of examples of this habit of the *Hand*, bearing the character of this ſenſe. Thus *Cyrus* in *Xenophon* hearing of the death of *Abradatas*, SMOTE HIS HAND UPON HIS THIGH. And *Flaccus* Preſident of Ægypt and *Syria*, baniſhed by *Caius* the Emperour, when he arrived at the Iſland Andros moſt miſerably howling in his calamity, SMOTE HIS HANDS AND THIGHES. *Fabius Dictator*, when his Generall of the *Cavaliere Minutius* had almoſt caſt away himſelfe and his Army, at the ſight thereof is ſaid to have uttered his anger and dolour this way. And when *Pompey* had received letters from Rome advertiſing him what great matters the people had paſſed in his behalfe, ſome ſay that at the receit of them (in the preſence of his familiar freinds and they that were about him

Jer. 31. 19.

Ezek. 21. 12.

Cicer. Tuſc. 3.

Xenoph. l. 7. de inſt. Cyr.

Philo. Jud in Flac.

Plutarch in the life of Fabius.

Idem in the life of Pompey.

him & rejoyced with him for congratulation) he knit his brows, and CLAPPED ON HIS THIGH, as though it grieved him to have such great offices and charge laid upon him, one in the neck of another; by this dissimulation cloaking his ambition. ¶ This gesture of the *Hand* is significant also in fear, admiration and amazement. Hence *Plutarch* relating the injuries that the Pirates whom *Pompey* vanquished did the Romans, saies, the greatest spite and mockery they used to the Romans was this; That when they had taken any of them, and that he cried he was a Citizen of Rome, and named his name, then they made as though they had been amazed and afraid of that they had done; for they CLAPPED THEIR HANDS ON THEIR THIGHS, and fell downe on their knees before them, praying him to forgive them.

Plutarch in the life of Pompey.

TO STRIKE ANOTHERS PALM, is the habit and expression of those who plight their troth, give a pledge of faith and fidelity, promise, offer truce, confirme a league, buy, sell, grant, covenant, bargaine, give or take handsell, engage themselves in suretiship, refer their controversies to an arbiter, put to compromise or chuse an umpier, engage themselves to be true and trusty, warrant and assure. That this gesture hath the sense and signification of faith and a solemne promise, is apparent by the frequent intimations of the Roman Poets, who by this gesture doe often imply faith. Thus the Prince of Latine Poesie in this of *Dido*,

Data fide promitto. Gest. LVI

Virgil Æneid.

——— *En dextra* [*fidesq;.*]

And in that of *Anchises*,

* *Dat* Idem.

Dat dextram, atq; animũ præsenti pignore firmat.

Ovid Metamorph. *Ovid* no way ignorant of any matter of manuall expression, brings in *Pandion* taking his leave of *Tereus*, and his daughter *Philomel* demanding this pledge and pawn of faith.

*Ut [fidei pignus] * dextras utraq; popossit.*
Inter seque datas junxit.——

Senec. in Herc. fur. And that lofty Tragedian brings in *Licus* suing for marriage with *Megara*, saying,

*[Sciemus] animos, [fidei hoc pignus] * cape continge dextram.*——

Martial Epigr. *Martial* according to the acute way of Epigramatists, taking a hint from the peculiar property of the right *Hand* in making promise, brings in *Cæsar* in the whiske of one of his Epigrams, answering two petitioners at once, by promising with both his *Hands*:

Dum peteret pars hæc myrinum pars illa triumphũ
[Promisit] pariter Cæsar utraq; manu.

Pliny Nat. Hist. *Isidor* saith, this gesture is the witnesse of faith and truff. In faith, saith *Pliny*, we put forth our Right *Hand*, or when we make a faithfull promise.

Diogenes. The Cynique in his symbole advising men to adde benignity to their courtship, covertly alludes to the propriety of this free expression,

Give not unto thy friend a clinched *Hand.*

And the symbole of *Pythagoras*,

Doe not to every man extend thy *Hand*;

wills us not promiscuously to prostitute this friendly token of expression. To which that of *Lypsius* may be referred, *Vis dextram [fidei] mei [testem?] habes hic impressum, etsi coram *ipsam dare & jungere mihi spes est cum aulam vestram videbo.* When the Hyrcanians of *Cyrus* Army expostulated with him in regard he seemed to

Lypf. Epi. Matth. Ovand.

distrust

distrust them. *Cyrus* in *Xenophon* is said to have answered him thus, *Cogito nobis omnibus* [*fidem*] *esse in animis nostris, atq; in* [*nostris manibus.*] This expression of the *Hand* the Greeks very elegantly note in the word πίστις. The Stoicks say faith is derived of the word *facere* to doe, because all things that are faithfully promised, ought to be performed; most aptly therefore implied by the *Hand* the symbole of action. And faith is strengthned by this expression of REACHING OUT THE RIGHT HAND. How did *Cicero* condole the violation of promise made by this speaking paction of the *Hand*? *Dextræ, quæ* [*fidei testes*] *esse solebant, perfidiæ sunt & scelere violatæ.* *Virgil* for an expression of breach of promise symbolically useth the prevarication of this gesture,—*Fallere dextram.* And in this sense some take that of the Prophet *Isaiah*, Is there not a lie in my right *Hand*? And to this, that of the Psalmist may be referred, whose *Right Hand* is a *Right Hand* of falshood, that is, as the glosse on our Bibles hath it, Though they STRIKE HANDS yet they keep not promise. *Caius Ligarius* used this expression of promising his aid, assistance and concurence in any secret confederacy with *Brutus*, who when *Brutus* came to see him being sicke in his bed, and said unto him, O *Ligarius* in what a time art thou sicke? *Ligarius* rising up in his bed, and taking him by the Right *Hand*, said unto him, *Brutus*, if thou hast any great enterprise in *Hand*, worthy of thy self, I am whole. *Gobrias* in *Xenophon* praiseth the *Right Hand* of *Cyrus* for what it promised it performed. And the Danes, Swedes, and Norwegeans in whom the honest impressions of nature flow from

Xenoph. Cyr lib. 4.

Tul. in Ant. Philip. 11.

Isa. 44. 20.

Psal. 144. 11.

Plutar. in the life of Brutus.

Xenoph. Cyr.

from their *Hands* pure and unmixt without any *fucus* of diſſimulation or affectation of art, doe moſt faithfully retaine the naturall ſincerity of this expreſſion of faith. for of thoſe Northerne Nations our learned *Barclay* gives this commendation. They breake no promiſes when their HANDS ARE GIVEN. Such Religious obſervers of their manuall faith were the ancient Medes and Perſians. Hence *Plethon Geniſtus* * *manus porrectio maxima inter Perſas cenſetur fides.* Wherefore *Cyrus* in *Xenophon* in an Oration he made unto the Medes, ſaith, *Hyrcanis quibus &* [*juſjurandum*] *&* * *dextras dedi* [*fidem*] *ſervabo, & nunquam hoc deprehendar prodidiſſe.* And *Xenophon* relating an agreement between the Perſian and the Grecian Armies for a peaceable departure and ſafe conduct, having recited the Articles, ſaith, *Hæc utrinq;* [*jurejurando*] *ſancita ſunt,* * *dextræ datæ viciſſim.* A royall example of this declaration of the *Hand* we have in *Darius*, who after he was wounded by *Beſſus* and the other conſpirators, to the ſouldier of *Alexander* who found him ſore wounded in his litter, but as yet alive, recommending in a ſpeech he made of his maſter, touching his love and acknowledgement of courteſie, and that he dyed his debter; in token whereof as a Kingly pledge of his faith, he gave the ſouldier HIS RIGHT HAND to carry unto *Alexander*, and theſe words being uttered, having STRETCHED OUT HIS HAND, hee gave up the ghoſt. *Florus Joſephus* proves this expreſſion of the *Hand* to have been in very great force and virtue among the Ancients. *Artabanus* (ſaith he) King of the Parthians, STRETCHING OUT HIS RIGHT HAND ſwore

Barclay Icon. animorum. cap. 8.

Plethon Geniſt. Rerum Græc. l. 2.

Juſtin. lib. 11. and Quintus Curt.

Florus Joſeph. l. 18. c. 12.

to

to *Anilaus* the Jew, that his brother *Asineus* might have safe accesse unto him, which with the Barbarians about to assemble, is a most certaine argument of trust. For after the RIGHT HAND GIVEN, with them it is neither lawfull to deceive or distrust, all suspitions and diffidence ceasing. Wherefore when he was moved by the master of his Horse that he might kill *Asineus*, he denyed to permit that against a man who had committed himselfe to his Faith confirmed BY GIVING THE RIGHT HAND, with an oath. To this expression that passage also of the Romane Historie may be referred, where *Flavius* cometh Livie l. 25
to the Romane Generall *Gracchus*, enforming him that hee had begunne an enterprise of great consequence, for the accomplishing and full perfecting whereof hee needed the *helping Hand* of *Gracchus* himselfe: namely, that he had perswaded all the Pretors and Governours, who in that universall trouble of Italy had revolted to *Annibal*, to returne into the league and friendship of the Romanes; by many arguments I have used to them. Thus and thus were my words unto them; and indeed but my words: Mary they had liever heare *Gracchus* himselfe speake, and heare the same from his owne mouth: they would more gladly talke with him in person, and TAKE HOLD OF HIS RIGHT HAND, which as the *assured pawne* of his faithfull promise he carryeth alwayes with him whersoever he goeth, and they desire no more. This may bee further illu- Livie l. 29
strated by another passage of *Livie*, where *Syphax* King of Numidia having contracted a new alliance with the Africans, by marrying *Sophonisba* the daughter of *Asdrubal*, allured by the faire

words of his new Spouſe, ſent into Sicily to *Scipio* to adviſe him not to paſſe over into Africke, nor rely upon any confidence of him, or build upon his former promiſes. *Scipio* in his Letters which he diſpatched by the ſame Ambaſſadours, requeſted him earneſtly to be adviſed, and bethink himſelfe that he breake not the rights either of friendſhip or hoſpitable league with him: or the league and ſociety entred with the people of Rome: nor violate Juſtice and faithfull promiſe made BY GIVING RIGHT HANDS: nor yet beguile and abuſe the gods, the Witneſſes and Judges of all covenants and agreements made. ¶ *Iſidore* ſaith, the ſurety of Peace is given with the *Hand*. And indeed all leagues, truces, and compacts are confirmed by this geſture of the *Hand*. Thus the league Trium-virat betweene *Antonius Lepidus* and *Caſar* was eſtabliſhed at Confluents, betweene Peruſia and Bononia, they IOYNE HANDS, and their armies embrace. Which league they ſymbolically expreſſed by three Right *Hands* embracing each other, with this Motto, *Salus generis humani*: a ſtrange Impreſſe to gull the world with and to cloake their ambitious confederacy. The King of Perſia commanded his Ambaſſadours to make this expreſſion in his name. And in the ſame manner the ancient Emperours and Kings of Germany were wont to ſend their great men to conclude a peace, and determine affaires, when they could not goe themſelves. *Apollophanes Cyzicenus*, who had in former times beene bound to *Pharnabazus* by the lawes of Hoſpitality, and was a gueſt at that time with *Ageſilaus*, promiſed him to bring *Pharnabazus* to a parly for confirmation of a Peace,

Dorlears upon Tacit.

Camer. hiſt. med.

Xenoph. Per. Græc. lib. 4.

peace; which *Agesilaus* hearing of, consented; so he having received faithfull promise of safe conduct, and THE RIGHT HAND BEING GIVEN, brought *Pharnabazus* into the appointed place, where having saluted one another, *Pharnabazus* first of all PUT FORTH HIS RIGHT HAND, to which *Agesilaus* also IOYN'D HIS. Of this language of assurance expressed by the GIVEN HAND, there called *Dextræ securitatis*. The Bookes of the Macchabees are very pregnant. Thus when the 3. thousand Souldiers that *Jonathan* had sent to *Demetrius* to Antiochia at his requeſt, (when the Citizens saw that the Jewes had gotten the *upper Hand*, and they were disappointed of their purpose of slaying their King) made their supplication unto the King, saying, GIVE US THE RIGHT HAND [or grant us peace.] Thus they of Gaza made supplication unto *Ionathan*, and he GAVE THEM THE RIGHT HAND [or made peace with them] When *Simon* had besieged Beth-sura, and fought against it a long season, and shut it up; at last they desired RIGHT HANDS TO BE GIVEN THEM, to whom GIVING THE RIGHT HAND, &c. [that is, they desired peace, which he granted.] When *Simon* had besieged Gaza, the people of that City cried with a loud voice, beseeching *Simon* TO GIVE THEM RIGHT HANDS, [that is, to grant them peace.] So they in the Castle at Jerusalem besought *Simon* that he would IOYNE RIGHT HANDS, which he gave them [or make peace with them, which he did.] Thus *Andronicus* comming to *Onias* who had fled to the Sanctuary at Daphne, hard by Antiochia, counselled him craftily, GIVING HIM HIS RIGHT HAND

1 Macch.

1 Macch. 11.62.

1 Macch. 13.45.

For so the Glosse or our Bibles expound these places.

1 Macch. 13.50.

2 Macch. 4.34.

with an oath, by that faire ſhew of peace perſwaded him to come out: whom incontinently without any regard of righteouſneſſe, he ſlew according to *Menelaus* inſtigation. So the Nomades of Arabia being overcome, beſought *Judas* A RIGHT HAND TO BE GIVEN THEM: which *Judas* giving them, thereupon they SHOOK HANDS, and ſo departed to their Tents. And thus *Antiochus Eupater* communed with the men in Beth-ſura, and GAVE AND TOOKE THE RIGHT HAND, [or tooke truce with them.] ¶ The ſpeech of *Reuben* to his father *Jacob* about *Benjamins* delivering into his *Hands*, hath reference to this ſignification of truſt. And that ſpeech of *Judah* unto his Father about the ſame buſines, I will be ſurety for him; of my *Hand* ſhalt thou require him. ¶ In the ſenſe of fidelity all the Princes & men of power, and all the ſons of *David* GAVE THE HAND unto King *Salomon*. And the Prophet *Ezekiel* emphatically declaring the perjury and infidelity of the King of Jeruſalem, who had broken the oath made with the King of Babel, which he had confirmed BY GIVING HIS HAND, denounceth theſe puniſhments: That he ſhould dye in the midſt of Babel, in the place of the King that had made him King, whoſe oath hee had deſpiſed, and whoſe covenant made with him he brake: Neither ſhould *Pharaoh* King of Ægypt in whom he truſted deliver him. For hee hath deſpiſed the Oath, and broken the *Covenant*, YET LOE, HE HAD GIVEN HIS HAND! And verily all Nations have ever had a naturall reſpect unto the myſtery of Faith, which hath her firme exiſtence in the *Hand*, and have ſo eſteemed the *Right Hand*, they thought the

2 Maccab. 12.11.

2 Maccab. 13.22.

Gen. 42. 37.

Gen. 43.9

1 Chron. 29.24

Ezek. 17. 18.

touch

touch thereof to be the moſt lively, ſignificant and expreſſe *pawne* or *pledge* of faithfulneſſe: whence all compacts, leagues, Grants, combinations, truces, proviſo's, bargaines, covenants, and entercourſes whatſoever, are held to be inviolably ratified, and to ſtand in full power, force, and virtue by the TOUCH of the inſuring *Hand*. For when we GIVE OUR HAND, we doe ſeale as it were an obligation or reall contract, by which preſents we deeply ingage our ſelves to a punctuall accompliſhment of that which our *Hand* had proteſted to; the *Hand* being bound as a ſurety that our deeds ſhall bee forth-comming, and be found anſwerable to our words: for whoſoever forfeits the Recognizance of his *Hand*, he breaks the moſt ſacred and ſtrongeſt band of of Truth; and by falſifying his manuall faith proves a kinde of Renegado to himſelfe. *Calius Rhodiginus* thinkes there is ſome Pythagoricall myſtery in this authenticke guiſe of the *Hand* in warrantizing faithfull dealings, and that the geſture flowes from a ſecret and religious reverence to that comprehenſive number *Ten*, for while each *Hand* doth extend five fingers which move to the comprehenſion of each other, they premit a reſemblance of the *Decades* myſtery, ſince meeting in their formall cloſe they ſeem to greet one another in that number. *Callymachus* and *Varro* endeavour to render another reaſon, drawne from the naturall authority and command that conſiſts in the virtue of the *Right Hand*. And verily Faith conſiſts wholly in the *Right Hand*, and the left hath no obligatory force or virtue in it. For to give the left hand, or to take anothers given *Right Hand* with the

Cæl. Rho. var. lect.

Callymac. & Varro.

left, is not binding in point of naturall Faith. And therefore when *Josippus Gorio* the Jew, desired a Roman Souldier to give him his *Right Hand* in signe of Faith, he gave him his left, and drawing his sword with his *Right Hand*, slew him; and yet he cannot properly be said to have falsified his promise, since he gave him but his left hand, whose touch hath no assurance, but was ever held deceitfull and ominous. Therefore the oath of Faith in all adjurations was taken and required by the *Right Hand*. Hence *Plautus*, *Hac per dextram tuam, dextra te retinente manu, obsecro, infidelior mihi ne sis quam ego sum tibi.* To which may be referred that adjuration of *Cicero*, *per dextram ipsam quam hospes hospiti porrexisti.* For, the Ancients were wont by this gesture of faith, to put their last will and commandement into the obliged *Hand* of their heirs, or executors. To which intent *Masinissa* sent to *Manilius* Proconsull of Africa, requesting him to send unto him, then at the point of death, *Scipio Æmilianus* who then served under his command as a Souldier, supposing his death to prove more happy, if he dyed embracing his *Right Hand*, and adjured him thereby, to performe his last wil and testament. *Tarquinius Priscus* sent for *Servius* to this purpose. Thus the friends of *Germanicus* touching his *Right Hand* swore to revenge his death. And *Micipsa* King of Numidia after he had adopted *Jugurth*, upon his death-bed used these words unto him, I adjure thee by this Right Hand [which he held] and by the allegiance thou owest to thy Country, that thou estrange not thy love and service from these thy kinsmen whom by favour and adoption I have created

Dorleans upon Tacitus.

Plautus captiv.

Cicero pro Dejetaro Gal. Reg.

Valer. Max. l. 5.

Liv. Decad. 1.

Tacit. Annal. 2.

Salust. de bello Jugurth.

created thy brethren. To this, *Virgil* alluding to the generall custome : Virg. Æneid. 7.

Fata per Æneæ juro dextramq́ potentem.

Tibullus alludes to this gesture,

Te teneam moriens deficiente manu. Tib. Eleg.

The wilde Irish doe ordinarily use to sweare by this seat of faith and minister of virtue, the *Right Hand*, who at every third word are wont to lash out an oath, and among the rest, these, By my God fathers *Hand*, by my gossips *Hand*, or by thy *Hand*, and for the performance of promise, and that a man may beleeve them, these are of greatest weight to binde them : If one sweare by the *Hand* of an Earle, or of his owne Lord, or some mighty person, for if he be forsworne and convict of perjury, the said mighty man will wring from him perforce a great summe of money, and a number of cowes, as if by that perjury the greatest abuse and injury that might be, were offered to his name. Cambden in Britan. And the Hebridian Scots and Mountainiers in their contracts sweare by the *Hand* of their Captaine, an ordinance observed among them ever since *Evenus* the first King that exacted the oath of Faith at their *Hands*. H. & Boet. lib. 2 ex quo Zinguer. Theat. hum. vit. ¶ But the indissoluble soder and inviolable bond of society, which old sincerity instructed by reason in the tacit force thereof thought the great oath and the strongest hold the Re-publick hath to keep the honour of her estate is Faith, then which there was never any thing held to be of greater credit or antiquity. Hence *Xenophon* hath Βασιλεὺς πιστεὶ δεξίαν, *id est, publicam fidem.* And *Numa* by his dedication of the *Hand* to Faith, and commanding the Flamins to execute their functions with their *Hands* covered, Div. lib. 1. Plin. Plut.

and wrapped close to their fingers ends, gave a notable testimony that he held Faith for holy and sacred after touching of the Right *Hand*, that it ought be kept and preserved, and that her seate was sacred and consecrated even upon the Right *Hands*, and therefore that it ought by no meanes to be violated: wherefore in particular contracts among the Romans there was not any oath more religious and holy then the oath of Faith, a point of naturall doctrine that *Numa* did but enforce with his rituall additions. But the authority, reputation, consequence and dignity of the Publicke Faith was had in such singular estimation, that men held their money no where so safe as in the *Hands* of the Publicke State. Hence it is that we may see many ancient coines with two *Hands* joyned together, with this inscription of Faith kept; *Fides Romanorum*, sometimes *Fides legionum*. And hence also it was that the Romans were wont to contrive the statues of those Princes that had deserved well of the Common-wealth, that by a *Right Hand* extended out they signified their Faith unto the same. *Tully* had reference to this State-oath, when he said, I gave Publicke Faith upon the promise of the Senators, that is to say, he offered forth his *Right Hand*, as a pledge thereof; and it is fit this naturall ceremony of an oath should be reverenced in the *Hand*, the chiefest seat of Fidelity, since it is the honest foundation of all right and equity. ¶ Nothing so ordinary in the common affaires of life as STRIKING HANDS, whether it be for confirmation of our bargaines, grants or covenants in the behalfe of our selves, or in undertaking by way of promise and

Camer. Hist. med

Pier. hier. lib. 35.

and ſuretiſhip for others wherein the *Hand* as a ſurety is ſtill engaged. And indeed the whole trade of the univerſe is driven by this driving ſtroke of the *Hand*: he that ſhall (as I have ſometimes done) walke upon the Royall Exchange among Merchants, meerly to obſerve their entercourſes of buying and ſelling, ſhall ſoone be ſaisfied in the naturall force of this expreſſion. But he that would ſee the vigour of this geſture in *puris naturalibus*, muſt repaire to the Horſe Cirque, or Sheep Pens in Smith-field, where thoſe crafty Olympique Merchants who need the *Hand* of no Broker to ſpeed the courſe of their affaires, will take you for no chapman, unleſſe you ſtrike them good lucke, and ſmite them earneſt in the palme. And I have ſometimes in conſort with my friend had good ſport to ſet him to obſerve the pure and naturall efforts of theſe men in the heat of their dealings, and have ſuffered my ſelfe to bee a little ſmitten with the *Hand* of deceit, to gaine the curioſity of an experiment, a kinde of ſolace, pleaſing to Philoſophicall complexions, and ſuch who hunt after the ſubtleties of Nature: wherein though I cannot brag of my bargain, yet I can afford my Reader a good penniworth. Their cunning mannaging of the *Hand* in time and tone, I have ſometimes call'd the Horſe-Rhetorique of Smithfield, which by calculation I have found to differ from the Fiſh Dialect of Billingſgate, in the monochord of motion, and peaceableneſſe of accent. And he that ſhall undertake to out-write *Markham*, and like *Hocus Pocus* to diſcover the ſubtleties of his own profeſſion, wil not ſet forth the art of Horſ-courſing well, if he omit the rule of buy-

ing

ing and ſelling by this inſurance and policy of the *Hand*.

¶ But as concerning that perillous ſtriking of the *Hand* for others, *Salomon* who was well verſed in the ſubtle notions of manuall utterance, acknowledging the ſignification thereof in ſuretiſhip, diſcommends the inconvenient and obligatory force of this expreſſion: My ſonne, if thou be ſurety for thy friend, if thou haſt ſtricken thy *Hand* with a ſtranger, thou art ſnared, &c. And in another place: Be not thou of thoſe that ſtrike *Hands*, or of them that are ſureties for debts. And the Wiſeman ſtriking again with the ſame *Hand* of reprehenſion: A man void of underſtanding ſtriketh *Hands* and becommeth ſurety in the preſence of his friend. Wherein he checkes the indiſcreet forwardneſſe of ſome men in theſe kinde of undertakings, who offer themſelves before the favour is required at their *Hands*, and at the very ſight of and preſence of his friend, without conſideration or looking into the buſineſſe, thruſts his *Hands* into the bond of ſuretiſhip. And ſuch a man is here deſcrib'd to bee a man wanting a heart, and ſurely it were well if ſuch a one were without a *Hand* alſo: for ſince hee hath not underſtanding in his heart to keep him from hurt, it were good he had no power in his *Hand* to doe himſelfe hurt: eſpecially if he be ſuch a foole, as having ſtrucken anothers *Hand*, and made himſelfe a ſurety, he ſtriketh his owne *Hands* as applauding himſelfe for it, which may be the ſenſe of this place. Surely ſuch a foole may quickly wring his *Hands* together in ſorrow, who before did clap his *Hands* in joy, and may ſtrike himſelfe in anger with the ſame *Hand* wherewith in

Prov. 6. 1.

Prov. 22. 6

Dr. Jerm. mins paraphr. obſervat. on the Prov.

the

the foolish kindnesse of suretiship he strucke the *Hand* of another. For he that hath strucken his *Hand* to be surety for his friend, had beene better that his friend had strucke him with a harder blow, when by striking his *Hand* he hath brought him, under the *Hand* of another, and *behinde hand* in the world. *Salazar* commenting upon these places of the Proverbs, renders this expression of the *Hand*, according to Expositors. Variously, sometimes 'tis *Manum defigere, volam percutere, in fidei jubentibus pro debitis manum pepigere, in fidei jussionibus stipulata manu fide jubere.* And he calls it sometimes *Sonum securitatis vel assecurationis, scil. eum sonum quem in stipulationis; & fideijussionis, seu assecurationis pacto manus manui conserta, & illisa edere solet.* *Job* also, eloquent in affliction, in his appeale from men to God, acknowledgeth the obligatory sense of this expression of the *Hand*, Lay downe now, put me in a surety with thee; who is hee that will STRIKE HANDS with me? By *Tully* this solemne bond or obligation of the *Hand* is called *Nexus: Attici, te esse scribis mancipio, & nexu: meum autem usu & fructu.* And in another place: *Non enim ita dicunt eos esse servos, ut sunt mancipia, quæ sunt Dominorum facta nexu aut aliquo jure civili.* Hence in the Lawes of the twelve Tables we finde these words, *Ut quæ res mancipii essent, qui eas venderet, nexum faceret.* To which may bee annexed that which *Valerius Maximus* reports of *Titus Veturius*, who as his words are, *Propter domesticam ruinam & grave æs alienum C. Plotio Nexum se dare admodum adolescentulus coactus esset.* This expression by gesture, by reason of the signification it hath in Nature, was not onely used in Testaments,

Salaz. comment. in Prov. Sal.

Job 17. 3.

Tul. ad Atticum lib. 7. Idem in paradox.

Valer. Max l 6.

ſtaments, in which the Heyre was taken by the *Hand* that hee might paſſe into the family of the Teſtator, and in the buying of ſervants, but alſo in all obligatory bargaines and pledges, as *Hottoman* informes us: and indeed in buying and ſelling this *Nexus* was commonly uſed; as when he that ſold a commodity did undertake for the thing ſold, and did oblige himſelfe to make good whatſoever there lacked of the weight or tale of the commodity bought, as the ſame *Hottoman* affirmes, which is as much as to undertake to be ſurety for the thing it ſelf; for ſuretiſhip is a ſpecies of bargaining. And according to *Varro* a free man when he had enthralled himſelfe to ſervitude for money borrowed, untill hee had paid it hee was called *Nexus*, *à nector*, *vel nexum quaſi nexum*. *Clemens Alexandrinus* calls this Law-expreſſion *Carpiſmum*, becauſe that he who did oblige himſelfe unto another, or offered his faith, gave his wreſt, to wit, the joynt whereby the *Hand* is joyned to the wreſt, to be apprehended and wrung, to ſignifie that he was held oblig'd; cuſtome having a little chang'd the moſt naturall forme, without impeachment of ſignification. ¶ That this geſture is ſignificant to licence, warrant, and aſſure, is not difficult to prove. For thus *Artaxerxes* King of Perſia by giving his Right *Hand* to *Mithridates* the brother of *Ariobarzanes*, promiſing to kill *Datamen*, gave him licence, and an open warrant, with pardon of puniſhment to doe what he would in that buſineſſe. And Saint *Paul* when he would warrant and aſſure the Galatians, Corinthians, Coloſſians, and Theſſalonians, to whom he writ, that thoſe Epiſtles were his, his ſalutations in the cloſe intimate that they were

Hottom. in leg. 12. Tab.

Clem. Alex. Strom. l. 5.

Probus in Datam.

Sclater on the Gal.

were witten with his owne *Hand*. ¶ This geſture is alſo ſignificantly uſed when we chuſe an Umpire put to arbitration and compromiſe. To which that of *Job* may be referred, Neither is there any dayes-man betwixt us that might lay his *Hand* upon us both. To which expreſſion of geſture, that alſo of the Apoſtle Saint *Paul* ſeems to appertaine, The Law was given by Angels in the *Hand* of a Mediator, as if that Law of the Old Teſtament, about keeping whereof the people of Iſrael had covenanted with God, had (as by giving the *Hand*) come to that people by mediation of *Moſes*, and did prefigure what was to be done by the Angel of the Teſtament or Mediator of a better Teſtament; to wit, that a better Law eſtabliſhed between God and Man, the Mediator of the new Covenant mediating between both the parties, and ſtretching out his armes in his ſuffering, had LAID HIS HANDS UPON THEM TO CONFIRME a more holy league and covenant.

Job 9.33.

Galath. 3. 19.

Pintus de Chr. cruce

Heb. 8, 6.

TO SHAKE THE GIVEN HAND is an expreſſion uſuall in friendſhip, peaceſull love, benevolence, ſalutation, entertainment, and bidding welcome; reconciliation, congratulation, giving thanks, valediction, and wel-wiſhing. This loving declaration of the *Hand*, the Greeks expreſſe in the word Δεξίωμαι. An expreſſion uſuall between thoſe who deſire to incorporate, commix, or grow into one, and make a perfect joynt. The moſt happy point of amity, a naturall forme very rich in ſignification, ſince they who thus profeſſe communion of goods while they willingly EMBRACE EACH OTHERS HAND ſignifie

Reconciliio. Geſtus LVII.

ſie that they are both content that their workes ſhall be common; by this geſture ſpeaking plainly, as if they in effect ſhould ſay, What damage happens unto thée, I ſhall eſteeme as my owne loſſe; and thy emolument and profit I ſhall entertaine as mine owne, and thou ſhalt finde me ready preſt with a conſonant and willing minde, both to yéeld to thée a ſhare of my welfare, and reciprocally to beare a part of thy calamity. For, all this is the more ſignificantly implied by this geſture, in regard, that workes are the words of love; and the *Hand* is the Tongue of hearty goodwill. The minde of man naturally deſirous by ſome ſymbole or ſententious geſture to utter and diſcloſe herſelfe in the affections of love, doth manifeſtly ſet forth her diſpoſition by this courtly declaration of the *Hand*, a naturall complement wherewith ſhe commonly ſweetens her affectionate reſpects to others. And this naturall expreſſion ſeems to reſult from the ſympathy between the will and the *Hand*: for, the will affectionately inclined and moved to ſtretch forth her ſelfe, the *Hand*, that is moved by the ſame ſpirit, willing to goe out and ſet a gloſſe upon the inward motion, caſts it ſelfe into a forme extending to a ſemblance of the inward appetite; neither is the *Hand* at any time found too ſhort for ſuch an expreſſion if the will be diſpoſed to cooperate with it. For, nature who hath ingeniouſly thought on many conveniences of expreſſion for the uſe and benefit of common life, among others, ſeems to have ordained the *Hand* to be the generall inſtrument of the minde, and endued it with a courteous appetite of cloſing with anothers. Therefore when the minde would

would discloſe the virtue, ſtrength, and forcible operation of her favour and good-will, out of the abundance of her love ſhe puts forth the *Hand*, and in that as it were the heart it ſelf, with affectionate love; and receives them againe by a naturall bill of exchange in the *Hand* of another, which verily is a ſigne of mutuall agréement, and of a perfect conjunction; for which cauſe *Pindarus* a Poet of an aſpiring wit, placed the heart and *Hand* as relatives under one and the ſame parallel. To the naturall ſenſe of this geſture appertains divers paſſages of *Tacitus*: The Lingones (ſaith he) according to their accuſtomed manner had ſent gifts to the Legions *right* Hands in token of mutuall love and hoſpitality. The Centurion *Siſenna* carried in the name of the Syrian Army to the Souldiers of the guard *right Hands* in token of concord. And Ambaſſadours came from *Artabanus* King of the Parthians, calling to minde their friendſhip and allyance with the Romans, and deſiring to *renue Right Hands*. To bring this important geſture of the Hand in friendſhip a little nearer to the authenticke light of ſacred Hiſtory. So *Jehu* to *Jonadab* when he asked him whether his heart were right, give me thine *Hand*. So *James* and *Cephas* and *John* gave to *Barnabas* the *Right Hand* of fellowſhip, that is, they gave him their Hands in token of agréement in matters of doctrine. ¶ That this geſture is ſignificant in ſalutation, bidding welcome and entertainment, is apparent by many teſtimonies of the Ancients. *Virgil* in the firſt place witneſſeth the ſame, complaining to his mother, thus,

Pindarus

Tacit. hiſt. lib. 1.

2 Kings 10. 15.

Gal. 2. 9.

Virg. Æneid. 8.

——— *Cur dextræ jungere dextram*

Non

Non datur ——

Idem. And in another place *Evander* ſpeaking to *Æneas* concerning his affection to *Anchiſes*,

—— *Mihi mens juvenili ardebat amore*
[Compellare] virum & dextræ conjungere dextram.

Horac. l. 1. Satyr. 9. *Horace* alſo concerning himſelfe,

Accurrit quidam notus mihi nomine tantum,
Arreptaq; manu quid agis dulciſſime rerum?

To this ſigne of ſalutation and entertainment appertaines that medall, whoſe inſcription is, *Trajanus Adrianus*, wherein you may ſee the Emperour himſelfe joyning his *Right Hand* with the *Hand* of *Jupiter* ſitting, with this inſcription placed under the baſe, *ADVENTUS AUG.*

Pier. Hieroglyph. lib. 35.

Sir Rich. Bakers Chron. in the life of Rich. 2. We read of *Richard* the ſecond to have uſed this expreſſion of welcome to his Nobles when they appeared at Weſtminſter. *Manichæus* delivered this geſture as a certaine ſecret to his diſciples, that when they met one another, they ſhould ſalute by joyning *Hands*, by which ſigne they declared that they were delivered out of darkneſſe, as *Epiphanius* reporteth. And there is no expreſſion of love more frequent in the entercourſes of common life then this. Thus *Abradatus* in *Xenophon* comes to *Cyrus*, and taking him by the *Right Hand*, makes uſe of this gratefull expreſſion: and both *Xenophon*, and all other Authors are full of ſuch loving occurrences of the *Hand*, and mutuall declarations of hoſpitable love. Thus *Pallas* in *Virgil* entertaining *Æneas*, and bidding him welcome:

Epiphan. l. 3. Tom. 2. Con. hær. Xenop. Cyr. l. 6.

Virgil Æneid. 8.

—*Noſtris ſuccede penatibus hoſpes*
Accepitq; manu dextramq; amplexus inhæſit.

Tacit. l. 15. Thus *Tiridates* King of Armenia comming to *Corbulo*, lighted firſt from his horſe, and *Corbulo* did

did the like immediately, and both of them on foot joyned Right *Hands*. And when *Cicero* had fled out of Rome for feare of *Antonius*, who after the death of *Julius Cæsar* began to looke aloft, and became fearfull to all men, as though he meant to make himselfe King: But afterwards condemning his dastardly feare, returned to Rome, there came such a number of people out to meet him, that he could doe nothing but take them by the *Hands* and embrace them: who to honour him came to meet him at the gate of the City, as also by the way to bring him to his house. This symbolicall expression of the *Hand* had a practicall signification among the Ancients, when the *Hand* given did assure the inviolable observation of all the lawes of hospitality, which may receive some illustration from the noble practice of *Pacuvius Calavius*, who when he had invited *Annibal* to supper, and *Perolla* his onely sonne after supper had told his father that he had now an opportunity to reconcile himselfe unto the Romanes, to let him seale it with the blood of *Annibal*; His father dehorting and conjuring him from the violation of the lawes of hospitality & breach of covenant: There are not many houres past since that we sware by all the gods and holy hollowes in heaven, and by IOYNING HAND IN HAND made faithfull promise and obliged our selves to communicate together with him, & so to eat at the holy Table of sacred Viands, &c. And when King *Syphax* was brought into the *Prætorium* or Generals pavilion, and there presented unto *Scipio*, *Scipio* was much moved in minde to consider the state and fortune of the man, compared now to his present con-

Plutarch in the life of Cicero.

Liv. l. 23.

Liv. l. 30.

dition [which more wrought upon him] when he remembred withall and called to minde, the hoſpitable entertainment, the GIVING INTERCHANGEABLY OF THE RIGHT HAND, and the covenant betweene them, made both in publique and private. Our Anceſtors alſo had this expreſſion of Hoſpitable love in a reall reſpect, when they knew no greater terme of reproach, then to call a man unhoſpitable. This expreſſion of the *Hand* continues in force and eſtimation, and beares ſuch ſway among all Nations (eſpecially thoſe that are Northward) that he ſeemes to be diſarmed of all humanity, and to want the affability of expreſſion, who doth (when there is occaſion for it) omit this benevolent inſinuation of the *Hand*. But concerning this familiar and naturall intimation of the *Hand* in point of ſalutation, the ancient Sages and men of ſoundeſt judgement, have made a quære whether the familiar contact bee ſo comely and laudable in the *Hand* of a prudent and religious man. Among the wiſe Maſters, thoſe who were given to pleaſure, as *Socrates*, *Plato*, and others, willingly admit of this embracing of the *Hand*, as an allurement to uncleane deſire. But thoſe that affected gravity, diſallowed the promiſcuous uſe thereof. Verily the Pythagoreans did give the *Right Hand* to none but men of their owne Sect, no not ſo much as to any of the ſame family, unleſſe to their Parents, as *Iamblicus* notes. And it appears by the moſt ancient obſervations of elder times, that holy men for the moſt part uſed in their ſalutations only to put forth the *Hand*; ſince ſo, the ſingular benevolence of a friendly minde may be expreſſed without any impeachment to

Creſollius Myſtag. vol. 1.

Iamblicus

their

their virtue and gravity. *Meletius* of Antioch, a man endued with an incredible eaſineſſe and ſweetneſſe of manners, and moſt deare to all good men, is ſaid only to have put forth his affable and gracious *Right Hand* in ſalutations, to ſhew the force of his love and affection towards others, wherein he obſerved the lawes of common humanity, and a courteous diſpoſition, without any detriment to religious modeſty. And at this day religious men in forreigne parts moſt commonly abſtaine from embracing the *Hands* of others, without incurring the cenſure of incivility, and want of grace in behaviour, as taking the ſhaking of *Hands* in this ſenſe, to be too blunt an expreſſion for a *Hand* accuſtomed to matters of decorum, and the ſacred tokens of divine reverence. ¶ In ſigne of congratulation the Huntſmen at the fall of the Boore ſlaine by *Meleager* with cheerfull ſhouts unfolding their joyes ſhake his victorious *Hands*, as *Ovid* elegantly feignes according to the naturall property of the *Hand* on ſuch occaſions. ¶ Nothing more ordinary then ſhaking of *Hands* in valediction and taking leave of our friends, and bidding them farewell, of which Poets and Hiſtorians are not ſilent. *Ovid* brings in *Cadmus* at his transformation, ſpeaking to his wife *Hermione* to uſe this loving geſture of valediction, and to ſhake *Hands* with him while he yet had a *Hand* to ſhake. Thus *Calanus* the Indian Philoſopher about to ſacrifice himſelfe alive at the tombe of *Cyrus*, before he went up upon the funerall pile, he bad all the Macedonians that were there farewell, and SHOOKE THEM BY THE HANDS. And *Tetutias* when *Hierax* Admirall of the Lacedemo-

Ovid Metam. 4.

Plutarch in the life of Alex. the Great.

cedemonians came in the interim that he was reſcuing the Æginetes beſieged by the Athenians, and tooke his ſhips from him; yet he went home very happy, for when about to depart he tooke ſhip, there was not a ſouldier but SHOOK HIM BY THE HAND, and with other kinde expreſſions wiſhing all happineſſe unto him. ¶ That this geſture is ſignificant in reconciliation is moſt manifeſt by our common practiſe and uſe thereof in the ſenſe of that intention. Thus *Minutius* and *Fabius Maximus* Dictator gave their *Hands* one to another at the time of their reconciliation. And when *Onatius Aurelius*, a Knight of Rome had told the people what a viſion he had ſeen in his dream, that *Jupiter* had appeared to him that night, and willed him to tell them openly, that they ſhould not put *Pompey* and *Craſſus* out of their office, before they were reconciled together; he had no ſooner ſpoken the words, but the people commanded them to bee friends. *Pompey* ſat ſtill, and ſaid never a word unto it. But *Craſſus* roſe, and TOOK POMPEY BY THE HAND, and turning him to the people, told them aloud, My Lords of Rome, I doe nothing unworthy of my ſelfe to ſeek *Pompeyes* friendſhip and favour firſt, ſince you your ſelves have called him the Great before he had any haire upon his face, and that you gave him the honour of triumph, before he was a Senator.

Xenop. rerum Græc. l. 5.

Liv. 22.

Plutarch in the life of Craſſus

Injurias remitto. Geſtus LVIII.

TO PRESSE HARD AND WRING ANOTHERS HAND, is a naturall inſinuation of love, duty, reverence, ſupplication, peace, and of forgiveneſſe of all injuries. Hence Phyſitians the ſubtile and diligent obſervers of nature, thinke

thinke that there is in the *Hand* a certaine ſecret and hidden vertue, and a convenient force or philtre to procure affection. Wherefore *Themiſtius*, he who coupled eloquence with the gravity of Philoſophy, where he diſputes of reconciliation and knitting together of hearts in the common bond of friendſhip, he would have the *Hands* of others to be laid hold on, and wrung with the fingers; for that, ſaith he, the *Hands* put forth a ſting or goad, and are many times a convenient ſpur to future amity. Hereupon beauties pale vaſſalls led by the forcible inſtinct of their paſſion, in preferring their amorous inſinuations, doe much uſe this ſpeaking touch of the *Hand*, a piece of covert courtſhip whereby they ſeem to ſtrive to imprint upon their miſtriſſes *Hand* a tacit hint of their affection, ſuggeſted in this preſſing flattery of the *Hand*; for lovers, I know not by what amorous inſtinct, next to the face, direct their paſſionate reſpects to the *Hand* of thoſe they love; to this part they moſt uſually accommodate their ſignificant expreſſions; this they devoutly wring and embrace, and by the diſcourſing compreſſions thereof, intimate and ſuggeſt the eagerneſſe of deſire, and their inexplicable apprehenſions of joy & griefe. Hence the great Maſter in the Art of love, underſtanding the naturall force of this tacit conference and humble ſupplication, brings in *Jaſon* exhibiting his requeſt to *Medaa* ſoftly wringing her fair *Hand*:

Themiſt. Orat. 3.

Ovid. Metamor. l. 7.

Ut vero capitq; loqui dextramq; prehendit,
Hoſpes, & auxilium ſubmiſſa voce rogavit.

But this Chirothripſia, or griping anothers *Hand*, was never held a ſafe or warrantable ex-

preſſion in the *Hand* of any man, taken for the moſt part for a wanton eſſay or ſly preſſe of a tractable diſpoſition, and a laſcivious prologue and inſinuation of luſt. I willingly heare (ſaith *Creſollius*) *Gregory Nyſſen*, whoſe voyce and admonitions I prefer before all the learned Schoolmen in the world. *Solent manus ipſo contactu valida animæ robur effœminare*, a proofe and experiment of whoſe obſervation may be underſtood out of a certaine ſhort narration of *Philoſtratus*. There were in the ſtately Seraglio of the King of Perſia many of the Kings concubines of excellent beauty, who for their rare perfection of parts, and outward endowments of nature might well have ſtood in competition for the golden ball of Paris, upon one of which when a certain Eunuch had more curiouſly caſt his eyes, he began to be tickled with deſire, and ſo netled with the itch of concupiſcence, that he placed all his felicity in enjoying of her; wherefore he made frequent viſits, carried himſelfe very obſequiouſly unto her, ſprinkled his diſcourſe with amorous and alluring words (and which he thought would moſt of all availe to ſet forward his deſigne, and to ſtir up and quicken the flame of affection) he WRUNG HER HAND, which when the over-ſeer of the Eunuchs perceived, he commanded him, eſpecially, in no wiſe to touch the neck or *Hand* of the woman: good counſell; which when he refuſed to follow, he fell into that foule action, which proved fatall unto him.

Creſol. in myſtag. Greg. Nyſ. ora 3. de reſurrect.

Philoſtratus in vita Apollonii.

¶ This geſture as it is a token of duty and reverentiall love, *Coriolanus* uſed towards his mother *Volumnia*, when overcome by her earneſt perſwaſions to withdraw his Army from Rome, he cried

Plutarch in the life of Coriolanus.

cried out, Oh mother! what have you done to me? for HOLDING HER HARD BY THE RIGHT HAND, Oh mother! said he, you have wonne a happy victory for your Countrey, but mortall and unhappy for your sonne; for I see my selfe vanquished by you alone. ¶ This WRINGING OF ANOTH'RS HAND, doth sometimes naturally imply peace, and a loving forgivenesse of all injuries. And how faithfull an interpretor of the minde the *Hand* hath continued, even when the tongue hath failed, and men have been deprived of all wayes of delivering their mindes but by signes and tokens; and how intelligible this expression by gesture which we have now in *Hand*, hath been apprehended to be in the extremity of silence, may sufficiently appeare by preferring the examples of two great Princes lying both speechlesse on their death-beds. The first example shall be in *Philip* Duke of Burgundy, the father of *Charles* slaine at the battell of Nancie; *Charles* having absented himselfe from his father for some faults, and his father falling very sicke in the City of Bruges, so that his speech failed him; *Charles* hearing of it came from Gant in post to Bruges, and falling on his knees before his father, did with warme teares beg humble pardon for all the griefes he had put him to, and besought him with lowly reverence, that he would vouchsafe him his fatherly blessing; his Confessour having told him in his ear, that if he could not speak he should at least-wise give his sonne some token and testimony of his good will towards him: The good Prince opened his eyes, and TAKING HIS SON BY THE RIGHT HAND, clasped it within his

James Meyer l. b 16. of the Annales of France.

owne so hard as he could, a signe of love and forgivenes. To match this with another of our own History, to wit, of *Henry* the eight, who falling sick, commanded the Archbishop (then at Croyden) should be sent for in all haste, who using all possible speed came not untill the King was speechlesse: as soone as he came, the King TOOKE HIM BY THE HAND, the Archbishop exhorting him to place all his hopes in Gods mercies through Christ, & beseeching him that if he could not in words, he would by some signe or other testifie this his hope, who then WRINGED THE ARCHBISHOPS HAND AS HARD AS HE COULD, a signe of faith, and hope of mercy and forgivenesse, and shortly after departed.

Godwin in his An. Hen. 8.

Suspicionem & odium noto Gest. LIX

TO DRAW BACKE THE UNWILLING HAND INSTEAD OF REACHING IT OUT TO IMBRACE THE HAND OF ANOTHER, is a sign of enmity likely to prove inveterate, used by those who flatly refuse to agree, & reject that proffered amity which they have in suspition. The example of *Caius Popilius* may seem very aptly to belong unto this gesture, who when he had met *Antiochus* foure miles distant from *Alexandria*, after greeting and salutation, at the first comming, *Antiochus* PUT FORTH HIS RIGHT HAND to *Popilius*; but he delivered unto him a scrole written, and wished him before he did any thing to read that script; after he had read the writing through, he answered he would devise with his friends, and consider what was best to be done. But *Popilius* according to his ordinary blunt manner of speech which he had by nature,

Liv. l. 45. Valer. Max. l. 6. cap. 4.

ture, made a circle about the King with the rod he had in his *Hand*, and withall, make me an answer (quoth he) I advise you, such as I may report to the Senate, before you passe the compasse of this circle. The King astonied at this so rude and violent a commandement, after he had stayed and pausèd a while; I will be content (quoth he) to doe whatsoever the Senate shall ordaine; then and not before, *Popilius* GAVE THE KING HIS HAND as a friend and ally. The stoutnesse of *Sylla*, and his resolution to be reconciled upon no other termes then his own, discovered it selfe by the same neglectfull carriage of his *Hand* towards *Mithridates*, who when he came to him, and OFFERED TO TAKE HIM BY THE HAND; *Sylla* asked him first if he did accept of the peace, with the conditions *Archelaus* had agreed unto; nor untill *Mithridates* had made him answer that he did, would he accept of his proffered and suspected amity; for then, and not before, he resaluted, embraced and kissed him. Thus *Fredericke* partner and consort in the Kingdome with *Uladislaus* the second King of Bohemia, REFUSED TO GIVE HIS RIGHT HAND to *Sobieslaus* whom his father received into favour after he had attempted to raise garboyles in Moravia, pretending he had the gout in his *Hand*. And so that lofty and stately Prelate *Dunstan* REFUSED TO GIVE KING EDGAR HIS RIGHT HAND, before he was excommunicated, because he had defloured a Virgin, but rating him, Darest thou touch my *Right* Hand that hast ravished one devoted to God, I will not be a friend to him that is an enemy to God, & injoyned him seven years penance,

Plutarch in the life of Sylla.

Vincentius l. 24. c. 87.

penance, after which he was absolved, and the childe christned.

Chare diligo. Gest. LX.

WE PUT FORTH BOTH OUR HANDS TO EMBRACE those we love, as if we would bring them home into our heart and bosome, as some dear and pretious thing, as *Aristotle* gives the reason of the gesture. To which expression I find that of the Psalmist referred, My *Hands* will I lift up unto thy commandements which I have loved: A proverbiall speech taken from this intention of the *Hand*, as *Simon de Muis* observes. *Cornelius a Lapide* notes the naturall disposition of the *Hands* in embracing, who commenting upon the second of Canticles 6. His left *Hand* is under my head, and his *Right* Hand doth embrace me; for lovers and parents use to put their left hand under those they tenderly affect, and then with their *Right Hand* to EMBRACE the whole body, and so bring them to their bosome, comprehending them in the compasse of their armes, as in the most naturall circle of affection.

Arist. in Probl. Psal. 119. 48. Simon de Muis comment. in omnes Psal. Cornel. a Lapid. in Cant. 2.6.

Honoro. Gest. LXI

TO APPREHEND AND KISSE THE BACKE OF ANOTHERS HAND, is their naturall expression who would give a token of their serviceable love, faith, loyalty, honourable respect, thankfull humility, reverence, supplication, and subjection. From this naturall gesture the Spaniards tooke their usuall formes of salutation and valediction, whose complement usually is *Baso les vostres mans*, I kisse your *Hand*. The sonne of *Sirac* acknowledgeth the signification of this submissive gesture in that saying, Till he hath re-

Ecclesiast. 29.5.

received, he will kisse a mans *Hand*. If we should looke backe upon the actions of affectionate lovers, whose inflamed hearts have moved them to sacrifice kisses on this low altar of friendship, and to offer their service; by this modest insinuation of gesture, we might finde many passages of historicall antiquity to confirme and illustrate the sense of this expression. How passionate was *Cyrus* when he came to the place where his friend *Abradatas* lay slaine, seeing his wife sitting upon the ground by the dead body of her Lord? for bursting forth into this patheticall ejaculation, O thou good and faithfull soule, art thou gone and left us; and therewithall TOOKE HIM BY THE RIGHT HAND, and the *Hand* of his dead friend followed (for it was cut off with the cymeter of an Ægyptian) which *Cyrus* beholding it, much aggravated his sorrow. But *Abradatas* wife *Panthea* shriked out, and taking the *Hand* from *Cyrus*, KISSED IT, and fitted it againe to its place as well as she could. To match this president with another most illustrious postscript of surviving affection, that bright mirrour of masculine constancie. *T. Volumnius* when he had long wept over the body of his friend *M. Lucullus*, whom *Marke Anthony* had put to death, because he tooke part with *Brutus* and *Cassius*, desired *Anthony* he might be dispatched upon the body of his friend, whose losse he ought not to survive; and having obtained his desire, being brought where he would be, having GREEDILY KISSED THE RIGHT HAND of *Lucullus*, he tooke up his head that lay there cut off, and applied it to his breast, and afterward submitted his neck to the sword

Xenoph. de instit. Cyr. lib. 7.

Valer. Max. l. 4.

sword of the Conquerour. *Valerius Maximus* in the relation of this Story runs high in setting out this hyperbole of friendship, and unmatchable paterne of Roman fidelity. ¶ *Allusius* the Celtiberian used this expression of thankfull humtlity to *Scipio* when he had received that unexpected favour at his *Hand* to have his captive betrothed wife preserved by him, and freely delivered unto him; seeing it could not be comprehended nor equalled by any recompence or thanks, he was held seised with joy and shame, and taking *Scipio* by the *Right* Hand, prayed all the gods to requite the great favour he had done him, seeing he found himselfe insufficient to make any satisfaction as he desired. ¶ As this gesture is a signe of honour and obsequious reverence. *Cato Utican* had his HAND KIST by his Army in especiall honour of him at his departure, *Scipio* the conquerour of Africa received the like respect and reverence from certaine Pirates, who when they had intreated him they might presume to approach into his presence, and to have a view of his person, he let them in, and immediately they went, and worshipped the posts and pillars of his gates, as if his house had been the harbour of some sacred deitie, and having laid their gifts and presents at his threshold, ran hastily to his HANDS AND KISSED THEM; which done, overjoyed as it were with so great a hapinesse, they returned home. *Delapsa Cœlo sidera hominibus si sese offerent [veneration is] amplius non recipient*, saith *Valerius*. This token of love and honor may be further amplified out of *Livie*. For when *T. Quintius* had vanquished King *Philip*, and proclaimed liberty by the Beadle to many

Plutarch in the life of Cato-Utican.

Lewis de Mayern Turquet, Gen. Hist. Spain.

Tit. Livius l. 37.

Valer. Max. l. 2.

T. Livius lib. 33.

many of the parts of Grieece, as the Corinthians, Phocenſions and others, there was ſuch joy as men were not able to comprehend, at laſt when their joy was once confirmed by making the Beadle to cry it once againe, they ſet up ſuch a ſhout, and followed it ſo with clapping of *Hands*, redoubling the ſame ſo often, as evidently it appeared, how there is no earthly good in the world more pleaſing to a multitude then liberty is; and afterwards running apace unto the Roman Generall in ſuch ſort, that his perſon was in ſome danger of the multitude crouding ſo hard upon him alone to TOUCH HIS RIGHT HAND. Thus *Charicles* a Phyſitian departing from *Tiberius* as it had been about ſome buſineſſe of his owne, under colour of duty, TAKING HIM BY THE HAND, felt the pulſe of his veines. Thus alſo we finde *Gadatas* and *Gobrias* in *Xenophon* worſhipping the *Right* Hand of *Cyrus*. But the moſt unſeaſonable and ſervile uſe of this expreſſion the Senatours made towards *Nero*; when even in the height of their griefe, the City filled with funeralls, the Capitoll with ſacrifices, one having his brother, another his ſonne put to death, or friend, or neare kindred, gave thanks to the gods, deckt their houſe with bayes, fell downe at the Emperours knees, and WEARIED HIS RIGHT HAND WITH KISSES. It was a ſtrange miſchance that happened to the learned *Oporinus* of the Univerſity of Baſil, going about to uſe this courtly expreſſion, to whom it being given in charge to receive the famous *Eraſmus* by offering him preſents of wine in the name of the City; he was prepared for it with a brave and a long Oration, but being trained up to the

Tacit. Annal. l. 6

Xenoph. de inſt. Cyr. l. 7.

Tacit. Annal. l. 15.

Cauſin of Paſſion.

Schooles

Schooles (which hath little curiosity and quaintnesse in complements) going about to kisse *Erasmus* his *Hand*, full of the gout, he did it so roughly that he hurt him, and made him to cry out with paine he had put him to by his kisse, which made the good Professour lose himselfe, nor could he ever hit upon the beginning of his discourse, untill they plentifully had powred out some of the presented wine for him to drink, so to awaken his memory. ¶ In supplication this gesture is also significant; for it hath beene a custome with all Nations in supplication to appeale unto the *Hand* of those from whom they expected aid, pressing upon it as that part whose touch was an omen of successe, tendering their requests thereto, because the power of doing doth most manifestly rest therein: whereas to touch the left hand was ever accounted an ill presaging osse. To this appertaines that of *Apuleus*, *Juvenem quempiam &c. in medium producit, cujus din * manus deosculatus &c. miserere, ait sacerdos.* And the same Author in another booke presents us with this examplar confirmation, *Pontianus ad pedes nostros advolutus, [veniam & oblivionem præteritorum omnium postulat] flens, & *manus nostras osculabundus.* Of which kinde of supplication exhibited with reverence and outward worship, declaring the inward affection, the Roman Annales are full of examples. Thus *Sophonisba* the wife of *Syphax* taken prisoner by *Masanissa*, desiring that it might be lawfull for her to open her mouth, and make an humble speech unto him her Lord, in whose only *Hands* lyeth her life and death; If I may be so bold (saith she) as to touch your knees, and that victorious

Apul. l. 2. Asini aurei.

Idem in Apologia.

T. Livius l. 30.

ctorious *Right* Hand of yours, &c. to whom when as now she HELD HIM FAST BY THE HAND, and *requested* his protection, he GAVE HIS RIGHT HAND for assurance to performe her request. And when *Mithridates* cast himselfe at the knees of *Eunones*; *Eunones* moved with the nobility of the man, and the change of his fortunes, at his prayer which argued no base minde, lifted up the suppliant, and commended him that he had chosen the Adorsian nation, and his RIGHT HAND for obtaining pardon. *Archelaus* when he besought *Sylla* with teares in his eyes, to be contented with what the Ambassadours of *Mithridates* his master had excepted against his demands, TAKING HIM BY THE HAND, by intreaty at the end obtained of *Sylla* to send him unto *Mithridates*, promising that he would either bring him to agree to all the articles and conditions of peace that he demanded, or if he could not he would kill himselfe with his owne Hands. Thus also *Nicias* comming to *Marcellus* with tears in his eyes, and embracing his knees, and KISSING HIS HANDS, besought him to take pity of his poore Citizens. The Souldiers of *Germanicus*, who upon pretence of this expression in their complaints, lamentations and supplications unto him, tooke him by the *Hand* as it were to kisse it, thrust his fingers into their mouths, that he might feele they were toothlesse. *Hecuba* comming as a suppliant to *Ulisses* to intreat for *Iphigenia*, as she addrest herselfe to TOUCH HIS RIGHT HAND he HID IT, thereby cutting off all hope of pardon. To this appertaines the speech of *Lucius Cæsar* the kinsman of *Julius Cæsar* the Conqueror, where he

Tacit. l. 12.

Plutarch in the life of Sylla.

Plutarch in the life of Marcel.

Tacit. Annal. l. 1.

Euripides

Plutarch in the life of Cato Utican.

he praieth *Cato* to helpe him to make his oration which he ſhould ſay unto *Ceſar* in behalfe of the three hundred Merchants in Utica. And as for thee (*Cato*) ſaith he, I will KISSE HIS HANDS, and fall downe on my knees before him to intreat him for thee. ¶ For the exemplifying this expreſſion in the ſenſe of faith, loyalty and ſubjection, *Martin Flumee* affords us an Hiſtoricall and pregnant proofe in King *John* of Hungarie when with a great company of the Hungarian Nobility which he brought with him, he came to KISSE SOLYMANS HAND, and to acknowledge himſelfe to him as his ſubject, and tributarie; who found him ſitting under a canopie where he made no great countenance to move himſelfe at the reverences he made, but ſhewing a great majeſty, he GAVE HIM HIS RIGHT HAND in ſigne of amity which he KISSED. There is a pleaſant Story agreeable to this purpoſe of *Amalaſuinta* Queen of the Longobards, how when ſhe after the death of the King her husband, being childleſſe, had with great prudence and gravity governed the Kingdome, and was much magnified of her ſubjects, at the laſt her Nobles offered her a free power of chuſing them a King out of the Nobility, whom ſhe might make her husband, who having ſent for one of her Nobles whom ſhe preferred in her choice to the reſt, and he ſuppoſing he had been ſent for about ſom affaires of State, as ſoon as he ſaw the Queen, who was come out to meet him, he leapt from his horſe and bowed himſelfe to KISSE HER HAND; to whom ſhe ſmiling, not my *Hand*, but my face, meaning that he was now no longer to be a ſubject, but her husband and King.

Martin Flumee in his Hungarian Hiſtory.

Luitpran.

King. *Aurelianus* ſent by *Clodovæus* to *Clotilda*, of whoſe vertue he was enamoured, to finde means of acceſſe unto her, reſolved to beg almes of her, for which cauſe he ſtood at the gate of a Church among a great rable of beggars expecting the Princeſſe to come forth; ſhe failed not to performe acts of charity to all the poore according to her cuſtome, and perceiving this man who ſeemed of a generous aſpect in theſe miſerable rags, felt her heart ſeiſed with extraordinary pity, beholding one of ſo good carriage reduced to ſuch miſery, and without any further enquiry, ſhe gave him a piece of gold. *Aurelianus* ſeeing this Royall *Hand* ſo charitably ſtretched out to ſuccour a counterfeited want, whether he were tranſported with joy, or whether he was deſirous to make himſelfe obſerved by ſome act, he lifted up the ſleeve of the Princeſſe, which according to the faſhion of Robes then worne, covered all even unto her *Hands*, and having bared her *Right Hand* KISSED it with much reverence; She bluſhing, yet paſſing on and ſhewing no reſentment, afterwards ſending for him, which was the ſcope of his deſire, who comming to the place aſſigned him, *Clotilda* beholding him, ſoundly chid him for his boldneſſe, in lifting up the ſleeve of her garment, and KISSING HER HAND: He who was a moſt quaint courtier found out this evaſion, and ſaid, The cuſtome of his Countrey permitted to kiſſe the lips of Ladyes at ſalutation; but the unhappineſſe of his condition abaſed him ſo low hee could not aſpire to the face; behold the cauſe why hee contented himſelfe with the *Hand*, it being a thing very reaſonable to kiſſe a *Hand*, Cauſin Lady.

which is the ſourſe of ſo many charities.

Reſervatione ſaluto Geſtus LXII. Plinie Nat Hiſt. lib. 11.

TO OFFER THE BACKE OF THE RIGHT HAND TO BE KISSED by others, which *Plinie* calls a religious ceremony uſed by all Nations, is an expreſſion of ſtate uſed by proud and ſcornfull perſons, who affect the garbe of great ones, and are willing to afford a ſleight reſpect to one they thinke unworthy of a higher touch. *Martiall* very acutely jeers at the condition of ſuch over-weening *magnifico's*;

Martial lib. 2. Ep. 22.

Baſia das aliis, aliis das poſthume dextram,
Ditis, utrum mavis elige, malo manum.

Many ſuch apes of ſovereignty our times afford who arrogate to themſelves more honour then either their birth or fortunes can chalenge, ſuch may ſee a copy of their improper expreſſion in *Marcellinus* who deſcribing the corrupt ſtate of Rome in the dayes of *Valentinian* and *Valens*, ſhews how the Nobility ſome of them, when they began to be ſaluted, or greeted breaſt to breaſt, turned their heads awry when they ſhould have been kiſſed, and bridling it like unto curſt and fierce bulls, offered unto their flattering favourites their knees or *Hands* to kiſſe, ſuppoſing that favour ſufficient for them to live happily, and be made for ever. Indeed the favourites of fortune, and great Commanders of the world, with a little more reaſon have thought them much to wrong their majeſty who in kiſſing preſumed above their *Hands*. Examples of which imperious expreſſion we have in *Caligula*, who as *Dion* reporteth of him was very ſparing of his *Hand*, except it were to Senatours, and to whom he offered this favour, they gave

Ammian. Marcel. l. 8

Dion Caſſ. l. 59. Caligula.

him

him publicke thanks in the Senate for it, whereas all men saw him daily allowing this favour to dancers and tumblers. And *Domitian* to *Canis* his fathers concubine newly returned out of Istria, and offering to kisse his lippes, hee PUT FORTH HIS HAND. And the younger *Maximin* is noted to have used the said stately expression in his demeanour towards them that came to salute him, and not to have admitted any above his *Hand*. A piece of state that hath been as improperly usurped by the proud Prelates of the Church, who have expected the same symbol of subjection from the humble mouths of their adorers. A reserved carriage which begat envy in the people to the greatest Emperours. Wherefore *Pliny* comending *Trajan* the Emperor in forbearing this expression of state, & condemning it in those that used it, saith, *Jam quo assensu senatus quo gaudio exceptus es, cum canditatis ut quemq; nominaveras? osculo occurres? devexus in planum, & quasi unus ex gratulantibus, te miror magis, an improbem illos, qui efficerunt ut illud magnum videretur, cum velut affixi curulibus suis manum tantum, & hanc cunctanter & pigrè, & [imputantibus] similes promerent?* Yet in Princes whose tempers did enrich them with their peoples love, this demonstration of the *Hand* was held to be a note of Royall plausibility. Of this kinde of benigne and courteous Princes was *Marcus Aurelius*, as *Herodian* noteth, who was of so sweet a temper, and debonaire behaviour towards all men, that he would GIVE HIS HAND [δεξιᾶν] to every man that came to him, commanding his guard to keepe backe none that came unto him. The same Author speaking of the

Sueton Domit. cap. 12.

Seldens Titles of Honours.

Plinius in Panægyr. ad Trajanum.

Herodian Imper. Hist. lib. 1.

Idem l. 3.

Emperour *Severus* his entrance into Rome with his Army, and noting his plauſibility the next day when he came to the Senate, where he made a ſmooth and plauſible ſpeech, and then (ſaith he) he GAVE HIS HAND to all the company, where he uſeth the ſame Greeke word as before.

2 Sam. 15. 5. *Abſolon* uſed this popular action of his *Hand*, as a bait to entice and ſteale away the hearts of the people from his father *David*: for, the text ſaies it was ſo, that when any man came nigh him to doe him obeyſance, he put forth his *Hand*, and tooke him, and kiſſed him.

Cornel. Tacitus Hiſt. lib. 1. *Otho* was of the ſame courtly complexion, and (as *Tacitus* obſerveth) was well skilled in the tacit force of this popular inſinuation, very ready to STRETCH FORTH HIS HAND, and to bow himſelfe to every meane perſon, neither did he reject any, though comming ſingle.

Quintus Curtius lib. 10. The humanity of *Alexander* the Great, King of Macedon, a Prince of an invincible ſpirit, and noble temper, is moſt renowned in Hiſtories; who although he was weakned with the violence of a diſeaſe (a thing moſt incredible to be ſpoken or heard) raiſing himſelfe upon his couch, PUT FORTH HIS DYING HAND to all his ſouldiers that would, to touch it, and holding it in that poſture untill all his Army had kiſſed, not untill then taking in his wearied arme: Upon which unimitable act of *Alexander*, *Valerius Maximus* breaks forth into a moſt patheticall interrogatory, *Quis autem manum oſculari non curreret, quæ jam fato oppreſſa maximi exercitus complexui, [humanitate] quam ſpiritu vividiore ſuffecit?*

Valer. Max. lib. 5.

Xenoph. de inſtit. Cyr. lib. 8. Nor was the affability of *Cyrus* King of Perſia much leſſe remarkable, who declaring upon his death-bed, how

they

they ſhould diſpoſe of his body after his a , to wit, to bury it preſently in the earth, and not to incloſe it in any gold or ſilver urne; wherefore (ſaith he) if there be any of you, that would either touch my Right *Hand*, or behold my eye while I am yet alive, let them come neare; but when mine eyes are once cloſed, I crave of you my ſonnes, that my body may be ſeene of no man, nor of you your ſelves; and having ſpoken theſe and other things, when he had given them all his *Hand*, he cloſed his eyes, and ſo dyed. Great Princes at this day expoſe not their *Right Hand* to be kiſſed, but to ſuch whom they would welcome with ſome eſpeciall grace. For when great Potentates intend to admit a friend into protection, or in their Royall goodneſſe are pleaſed to re-admit ſome exile from their love, and would diſpenſe with greater majeſty a pardon royall for ſome paſſed offence, they uſe openly to offer and PRESENT THE BACKE OF THEIR RIGHT HAND, permitting them by that favour to reverence their power and high command; or the ſignification of that touch and honourable favour is as much as a firme ſigne of reconciliation and a gracious league obtained at their *Hand*.

TO PUT FORTH THE LEFT HAND AS IT WERE BY STEALTH, is their ſignificant endeavour who have an intent unſeene to purloine and convey away ſomething. From which fellonious action the Adage is derived, *Utitur manu ſiniſtra*, which tranſlated, in the proverbiall ſenſe is tooke up againſt cheates, and pilfering fellowes, who by a theevish sleight of Hand, Furacitatem noto. Gellus LXIII. Eraſm. Adag.

and slie way of robbery, can bereave one of a thing unperceived; for such Mercurialists who addresse themselves to filch, and lurching closely assay under-Hand to steale a thing Hand-smooth away, doe in the cursed Handicraft of theft, out of a kinde of cunning choice imploy the left hand, which is the hand that lyes more out of sight, and is farre lesse observed then the *Right Hand* is. A *Hand* which if it once grow dexterious by habituall theeving, will not be left; for if it once affect to keep it selfe in ure, it turnes to an incurable felon. And it may be worth our inquiry why the Law doth so expressely order theft to be punished in this *Hand*, for that the See the Statut. brawn of the left thumbe is branded in malefactors, a kinde of penall pardon for the first transgression. And if it may be lawful to divine of the legality of this law-checke, I should thinke that there lyes some concealed symboll in the device, and that the estates assembled had regard to the fellonious procacity and craft of this guilefull *Hand*, which is prone by a slie insinuation with more subtile secrecie to present it selfe to any sinister intention, & doth no sooner move to such actions, but every finger proves a limetwig; which the ancient Ægyptians implied in their Pier. in Hierogl. lib. 35. way of Hieroglyphique when they figured furacity or theft by a light fingured left hand put forth as it were by stealth. To open and unfold the subtile and occult conceptions of antiquity about the nature and disposition of the left hand, and to collect what hath been noted touching the sinister inclinations of this hand, whereby its naturall properties have propagated themselves, and by action insensibly spread into the man-

manners and cuſtomes of men. Firſt, it is the noted property of the left hand to be coverd, and to keep as it were a recluſe in the boſome, or to be carried wrapped up in a cloake, lurking cloſely and lying as it were in ambuſcado to entrap, and by a crafty fetch imperceptibely to make a prize of all that comes to *Hand*. Whence the Greeks from whom the facetiouſneſſe of manners and elegancie of learning (as ſome thinke) were firſt derived, ſignifie as much, who will therefore have the left hand named σκαιὰν χεῖρα *levam manum*, becauſe for the moſt part ἐσκιᾶσθαι καὶ κρύπτεσθαι, *tegi & occultari ſoleat*, whereupon this hand being more idle, for idleneſſe is a maine cauſe of theft, it is conſequently more prone to this manuall tranſgreſſion. This light-fingered hand being called by *Iſidor*, *Læva quod aptior ſit ad levandum*, to wit, to beguile, elude, leſſen and diminiſh anothers goods. And *Theocritus* following herein the opinion of antiquity, having noted the particular quality and behaviour of this hand, and the private vice to which it is propenſe, concludes from the pitchy temper thereof, that the left hand ſignifies the captivity of unlawfull deſire and rapacity; ſo that it hath for this cauſe been conſecrated to *Laverna* the goddeſſe of theeves, as being by reaſon of its wily genius more fit and convenient for couſenage and clandeſtine theevery; for being commonly hid and involved in the boſome of a gown or cloake and waiting in obſcurity, it comes to paſſe for the moſt part (men ſuſpecting no ſuch thing) that doing nothing and devoted to reſt, yet being at liberty and ready to handle, it will be doing, and ſomewhat of other mens ſuffers

Heſychius

Iſidor.

Theocritus in charitibus.

for it, while this purloining hand thinkes it selfe the proprietary of anothers goods. Hence that elegant recorder of the ancient fictions, with a Poeticall touch of his pen, sets a glosse upon this businesse thus,

Ovid.l.13 Metamor. —*Natæq; ad furta sinistra.*

And that quaint Comœdian long before him Plautus. pointing out as it were with his finger the genuine deceitfulnesse of this hand, called it, *Furtificam lævam*, the close and cunning pilferer: And *Euphormio* alluding to the same properties Euphor. Satyr. 1. of this hand, saith, *Turgentes oculos furtiva manu exfrico.* And (indeed) *læva* or *sinistra* according to the ancient manner of speaking used with the Ancients, notes one to be a thiefe. Hadrian Card.de Serm. Latino. That subtill knave *Asinius* who was experienced in the crafty handling of things, and drawing them to his owne private advantage, used this hand as least suspected, when he had watched an opportunity at a feast to steale away some of the Catullus Epigr. 12. linnen; against whom *Catullus* in his stinging stile flings these words out of his crisped pen:

Maruccine Asini manu sinistra,
Non belle uteris, sed in ioco atq; vino
Tollis lintea negligentiorum.

Plautus Persa Act. 2. Sc. 2. Hence also when *Sophicladisca* the baud in *Plautus*, upon suspition of felony demanded to see the Hand of *Paeginum*, and the lad like a crafty wag had put forth his *Right* Hand; she replied to him, *ubi illa altera furtifica læva*, where is that other close and cunning pilferer the left hand. *Autolicus* was expert in the slie feats of this hand, Martial Epigr. of whom *Martial*,

Non erat Autolici tam piceata manus.

Catullus. And we read in *Catullus* of *Porcius* and *Socratio*,

duæ

duæ sinistræ Pisonis the two left hands of *Piso*; that is instruments of his by whose private conveyance he received bribes; for although in regard of their imployments under him, they might be said to be his *Right Hands*, yet in this sense of bribery, and close conveyance they were properly called his left hands. The Ægyptians in Hieroglyphique painted justice by an open left hand, as the colder, weaker and slower hand, and therefore lesse prone or able to apply it selfe to offer or doe any injury. But it is better for the Common-wealth that Judges should be without *Hands*, as the Theban Statues of Judges were, then in this sense to have a left hand. Pier. Hieroglyph. lib. 35. Idem.

THE IMPOSITION OF THE HAND, is a naturall gesture significantly used in condemnation, absolution, pardon and forgivenesse, benediction, adoption, initiation, confirmation, consecration, ordination, lamation, and in grauing our meates. That this gesture is of importance in condemnation is apparent by the commands of the old Law in case of temptation to Ethnicisme and practicall Idolatry. So when the sonne of Shelomith the daughter of *Dibri* of the tribe of *Dan* which she had by an Ægyptian) had blasphemed, the Lord by the hand of *Moses* commanded him to be brought forth without the campe, and all that heard him were to LAY HIS HAND ON HIS HEAD. And the laying of the *Hand* on the sacrifices head that was condemned in the offerers stead, so often commanded in the Levitical Law, points to the signification of this gesture. ¶ In absolution, pardon and forgivenesse, notwithstanding the identity of gesture, Benedicæ Gestus LXIV. Dant. 13. 9. 17. 7. Levit. 24. 14. Levit. 1. 4. 8. 22. 2 Chron. 29. 23.

ſture, there is a proper contrariety of expreſſion, and this ſeems to be a naturall and paraphraſticall geſture, very ſutable to that petition in the Lords prayer, Forgive us our treſpaſſes, AS we forgive them their treſpaſſes againſt us. For, AS Nature teacheth us to raiſe our *Hands* to beg pardon and forgiveneſſe at the *Hand* of God; ſo ſhe likewiſe moves us to the ſame expreſſion of geſture, as moſt proper and ſignificant to ſeale our pardons to others; implying, that who forgives ſhall be forgiven; and neither Nature nor Grace doth move us to aske pardon on any other terms. The phraſe of this geſture is ſignificantly tooke into the formes of the Civill Law; and hath been practiſed in Eccleſiaſticall abſolution. *Pariſienſis* for this reaſon would have it a ſacrament, becauſe it hath a ſacring and ſanctifying ſigne, to wit, a ſign having a naturall reſemblance with inward ſanctification it ſelf, which is the *Hand*. To this geſture as it is cunningly made an Appenage to the Papall policie of auricular confeſſion, I have nothing to ſay, only I finde that the ancient form of abſolution was to hold both the *Hands* conjoyned over the parties head which was to be abſolved; which may be alſo exhibited by one *Hand* laid in ſequence of the other; or both conjoyned and held above the head, ſo appearing in the aire without any reſidence at all upon the head. The manner of performance at this day (it ſeems) is, to lay on both the extended *Hands* upon the head, ſo that they touch the crowne, and reſt and ſettle downe thereon. ¶ As this geſture is ſignificant in benediction, it was uſed by *Iſaac* upon his death-bed when he bleſſed his ſonne *Jacob* who ſupplanted *Eſau* of his bleſſing by

Ulpian Pand. l. 42 tit. de re judic.

Guliel. Paris de Sac. Poen.

Francis. Coriol. de Sacr. pœn.

Gen. 27. 4

by counterfeiting the rough *Hands* of his elder brother: And thus *Jacob* about to dye blessed his twelve sonnes, every one of them with a severall blessing. Our Blessed Saviour who with the sacred gestures of his *Hand*, hath sanctified the expressions of ours, and made them a holy language, was often seen to use this expression of the *Hand*: whence the Church commenting upon his action, saith, He by his outward gesture and deed declared his good will to little children, in that He embraced them in His Armes, LAID HIS HANDS UPON THEM and blessed them. And the very last expression that flowed from His sacred *Hand* was blessing: for at the time of His ascention He LIFTED UP HIS HANDS and blessed His Apostles, and while they beheld Him in this posture blessing them, He departed bodily from them ascending up into Heaven. Hence in all tacit posies of His ascention, this figure of the sacred property of His *Hand* is most emphatically significant. ¶ That in conferring the blessings of primogeniture and adoption, this gesture of the Right *Hand* is more peculiarly significant, is excellently illustrated by the adoption of *Ephraim* unto the birthright of *Manasseth* by *Jacob* when he blessed *Joseph* sons: For, *Joseph* bringing his sonnes to be blessed of his father, tooke *Ephraim* in his *Right* Hand towards *Israels* left hand; and *Manasses* in his left hand, towards *Israels Right* Hand, so he brought them unto him: But *Israel* STRETCHED OUT HIS RIGHT HAND, and laid it on *Ephraims* head which was the younger, and his left hand upon *Manasses* head (directing his *Hands* on purpose) for *Manasses* was the elder. But when *Joseph* saw

Gen. 40. 28.

Matth. 19. 13.

Luke 24. 50.

Gen. 48. 8.

that

that his father laid his *Right Hand* on the head of *Ephraim*, it displeased him, and he staid his fathers *Hand* to remove it from *Ephraims* head to *Manasses* head. And *Joseph* said unto his father, not so my father, for this is the eldest, put thy *Right Hand* upon his head: But his father refused and said, I know well my sonne, I know well; he shall be also a people, and shall be great likewise: But his younger brother shall be greater then he, and his seed shall be full of Nations: So he blessed them that day, and said, In thee *Israel* shall blesse and say, God make thee as *Ephraim* and *Manasseth*: And he set *Ephraim* before *Manasseth*. For the Historicall sense of this expression, see *Tiraquel* and Dr. *Field*. *Pererius*, *Rupertus*, and *Isidorus* affirme, that in a mysticall sense this cancelling or crossing of the Patriarchs *Hands* in exhibiting his blessing and transferring the right of primogeniture to the younger, was representatively done to prefigure a mystery of the calling of the Gentiles, and the preferring of them before the Jewes: and that this was the first type or prefiguration of the manner of the promised Messiahs passion in the decreed way of redemption. ¶ The same gesture we use in gracing our meals, an expression very proper and significant; For, the *Hands* reverently erected, without any other forme of speech annexed, seem naturally to pronounce this Grace.

Tiraquel. de jure primog. l. Dr. F. of the Ch. l. 5. cap. 2. Pererius in Gen.

O Thou supreame Power, the giver of all good things, who openest with thy Hand, and fillest every living thing with thy blessings, vouchsafe, O Lord, benedicendo, benedicere, to let thy

Right

Right Hand bleſſe, ſanctifie, and confirme unto us the bleſſings of thy left.

And it is a brand of prophane unmannerlines in the rough *Hand* of *Eſau* that he was readier to ſtrike *Hand* with a chapman to ſell Gods bleſſing for his meat, then with his *Hand* to invite it to his meate. Whereas our Bleſſed Saviour thought bleſſing (bid by this reverend invitation of the *Hand*) a conſiderable gueſt at a feaſt, who to ſhew that man liveth not by bread only, upon all ſuch occaſions uſed the ſignification of this geſture. Thus He bleſſed the five loaves and two fiſhes wherewith he wrought his feeding miracle. Mark. 6. 41. And from this Chireulogia or act of bleſſing and giving thanks the Sacrament uſed at His laſt ſupper, is called the Euchariſt. And in the tearmes and ſtile of School-men or naturall Divines to ſpeake to the fundamentall point of this geſture now in *Hand*. The *Hands* and *Bleſſing* ſeem to be conjugates in the Schoole both of Nature and Grace. Benediction being a naturall rite neare allied unto the *Hand*, and of ſpirituall affinity with prayer. For, Religion and Grace diſanull not the powers of naturall expreſſions, but advance them to a full and purer perfection, improving the corporeall ſenſe of thoſe manifeſtations to a more ſpirituall and ſanctified ſignification. That inexhauſtible fountaine (therefore) of Bleſſing, our Bleſſed Saviour having ordained himſelfe a *Hand*, and having taken upon Him the corporeall nature of man was conſtantly pleaſed to honour the nature He had ſo taken, and to enforce by the precept and authority of His owne example, the ſignificant

cant convenience, religious use and decent importance of this property of blessing annexed to the *Hand*. ¶ In consecration this gesture hath the like congruity of signification; for there was never any thing by the expresse command of any legislator to be hallowed by a dedication, but the *Hand* was called to, and injoyned to attend as a proper addition to confirm and sanctifie all other rites; not that there is any inherent holinesse in the *Hand*, or solemne forme of expression, but an adherent only. The very heathens have ackowledged a significant vertue in this expression of the *Hand*; for we read that *Numa* was consecrated upon mount Tarpeian by the chiefe of the southsayers, called *Augures*, laying his Right Hand upon his head; a piece of superstitious apishnesse they learned from the grand spirituall Impostor. *Moses* a man skilfull in all the learning of the Ægyptians, among which some secrets of our Chirosophie were judiciously veyled; by inspiration commanded the *Right Hand* of the high Priest, to wit, the thumbe thereof, or vice-hand to be hallowed with the oyle in his left palme, from thence called the Holy Finger, (a forme also observed in the Inauguration of Kings.) And the finger was used in all dippings and sprinklings of the Leviticall Law. The ground and foundation of this typicall expression seems to be laid in nature; for, the *Hand* is conceived to be as it were a shadow or image of the Trinity; for the arme that proceeds from the body, doth represent the second Person who proceeds from the Eternall Father, who is as it were the body and spring of the Trinity, and the fingers which flow both from the body and

Plutarch in the life of Numa.

Godwyn Jewish Antiq.

Levit. 4.6. 17.25.30. 34.16.14. 9.9.

the

the arme, doe represent the Holy Ghost, who proceeds both from the Father and the Sonne. Hence *Hierom* upon the passage of *Isaiah*, To whom is the Arme of the Lord revealed, saies that the Arme of the Lord is mystically the Son proceeding from the Father: To which some refer that of the Psalmist, He made strong his Arme. And the arme shadowes out the second Person in the Trinity in these respects; in coessentiality with the body coevallity, Ability, Utility, Agility and Flexibility. The fingers give an umbrage of the Holy Spirit in regard of their procession proceeding from the Arm and *Hand*, operation, the body working by the *Hand* and fingers, conjunction, taction, ostention, asperstion, distinction of joynts, equall numeration, &c. Hence the Finger of God in Scripture signifies the Holy Spirit, If in the Finger of God I cast out divells; but then the word Finger must be in the singular number, for in the plurall it hath other senses. ¶ It is also their gesture who would solemnly confer some spirituall or temporall honour upon some person. This in the sacred language of Scripture is *Chirothesia*, and is a matriculating gesture, and the formall preposition proper to those who are to be openly installed or inaugurate in some new place of duty or of command; all creations relying on the honorarie touch of the *giving Hand*, as the enduing ensigne that by evidence ensures the priviledges of investiture. And this manuall expression is so naturally important, that it proves in honorarie initiations, a fitter vestment to cloath the intention in, then the airy texture of words; for it hath ever had a sacred efficacy to move the understan-

Hier. in Isaiah. 53. 1.

Stump. Alleg. post. part. vernal.

Idem part Citata

Gouschel. lib. 3. eloc. sact. Scrip.

ſtanding by the ſenſe, and to facilitate the overture of ſacred affaires, as being of good note and conſequence conducing and inviting to the knowledge of things abſtruce, there being no other part of man that can ſo lively and emphatically preſent by geſture the ſolemne images of his intention, ſince by the motion of the *Hand* there is wrought in the minde of the beholder ſomething that is, *ex congruo*, ſignificant unto a thought, as that which ſuggeſts more unto the minde, then what is expreſſed unto the outer ſenſe; for it hath more ſollidity and weight then appeares in the bare ocular relation: And all geſtures of the *Hand* being known to be of their very nature ſigns of imitation; the myſtique property & cloſe intention of this geſture is not alone to repreſent it ſelf, but to conduct and inſinuate ſomething elſe into the thought, which being (as it muſt ever be) an intelligible notion, as it is a ſigne or token it falls ſhort and abates of the perfection of the thing that is implied by its outward ſignification: wherefore a *Hand* is but improperly ſaid to be the ſhadow of its counterfeit, which is wrought by a pencill in imitation of the life, although upon ſight thereof we know and conclude it to have the ſemblance of a *Hand*, & to be a draught or copy of the originall: ſo this geſture is but a manuall viſion of the mind moſt conformable to expreſſe divine notions, which elſe would loſe much of their luſtre, and remaine inviſible to the conceit of man. This forme of expreſſion in ordination as it is agreeable to the canon of Nature, ſo it hath received confirmation by the *Hand* of God ſince it firſt appeared in the *Hand* of the Patriarchs, the firſt

dif-

diſpenſers of perſonall benediction, who uſed it to betoken the reſtrained intention of their votes unto them on whom they conferred their bleſſings: For we finde *Moſes* by command PUTTING HIS HAND UPON *Joſhua* the ſonne of *Nun* to appoint him governour; who is ſaid to be full of the Spirit, for *Moſes* had LAID HIS HANDS UPON him. And when *Moſes* and *Joſhua* had prayed, and LAID THEIR HANDS ON the ſeventy Elders, the Holy Spirit came upon them. In chooſing of Deacons this geſture was uſed by the Apoſtles. And in the ſeparation of *Barnabas* and *Saul* to be the Apoſtles of the Gentiles, this geſture is againe uſed. And *Timothy* is put in minde by St. *Paul* of the gift he received by this IMPOSITION OF HANDS: for not only the office but the ability were together conferred upon many by this geſture, of which acquiſt we muſt not conceive the ſolemne geſture to be a naturall, but a morall cauſe, as being the true manner & form of impetration, God aſſenting, and by ſucceſſe crowning the prayers of religious *Hands*; and ſhewed that what they did was by prayer and bleſſing in his name, they being, indeed, Gods *Hands* by which he reacheth Counſell and Religion, which as through their *Hands* are conveyed unto men, Chriſt having promiſed to open and ſhut them, to ſtretch them out and draw them in, as the *Hand* of man is guided by the ſpirit that is in man. This *Chirotheſia vel Chirotonia* (for both occur in the new Teſtament) is uſed as an Eccleſiaſticall geſture at this day in token of elevation or ordination, election, and ſeparation. And χειροτονέω *eſt quaſi* χεῖρας τείνω, *id eſt* * *manus tendo ſeu attollo in ſignum*

Numb. 27. 18.

Deut. 34. 9

Acts 6. 6.

Act. 13. 3. 2 Tim. 1. 6 1 Tim. 4. 14.

Bellarm. de contr. l. Tom. 2.

[*Suffragii.*] To which appertains that cautionary ſymboll of St. *Paul*, *Lay the Hand ſuddenly on no man*; which Interpreters expound of the care that is to be uſed that none ſhould be admitted into roomes of divine calling, but ſuch who are *called* and are fit, *Tam doctrina quam moribus*: For no man can lay the *Hand* upon himſelfe and be as *Baſil* tearmes it, αὐτοχειροτόνητος, his own ordeiner; for that is parallel unto the crime of
1 King. 13 *Jeroboam* who filled his owne *Hand*; that is, ordained himſelfe. ¶ To the ſignification and externall effects of IMPOSITION OF HANDS in confirmation, *Tertullian* elegantly, *Caro manus impoſitione adumbratur, ut & anima ſpiritu illuminetur.* ¶ In ſanation or conferring a corporall beneſit on any, IMPOSITION OF HANDS is very naturall, ſignificant and agreeable to the myſterious intention; for, the *Hand* is the generall ſalve that is applied, and applies all remedies; for naturally *ubi dolor, ibi digitus*, and neceſſarily in point of topicall application, whoſe very approach doth moſt ſenſibly import reliefe and eaſe. Our Bleſſed Saviour the great Phyſitian of ſoule and body, who did moſt of his miracles for reſtauration or bodily health, though he were the truth and ſubſtance, who gave an end to all legall ſhadowes, yet he moſt commonly uſed the ſhadow of this naturall geſture to the more viſible and ſignificant application of his miraculous cures. He gave ſight to the blinde, yet not without touching the eye: Hearing to the deafe, not without thruſting his Finger into the ear; and ſpeech to the dumbe, yet not without wetting the tongue, moſt with this geſture
Mat. 8. 15 of IMPOSITION. Thus by TOUCHING *Simons*

wifes

wifes mothers *Hand* He cured her of her feaver. Thus by PUTTING FORTH HIS HAND, AND TOUCHING the leper, He healed him of his leprosie. Thus by LAYING HANDS on the woman that was troubled with a spirit of infirmity, he loosed her from her disease, and made streight her bowed body. And it is said of Him that he could doe no great workes in his owne Countrey by reason of their unbeleefe, save that HE LAID HIS HANDS UPON a few sicke folkes, and healed them. And (indeed) their sutes that came unto him for helpe, were commonly tendered and expressed in such formes of speech as shewed that he much used this significant expression of gesture. For, although as *Fonseca* truly observes, the flesh of our Saviour, for that it was the flesh of God, gave life and health to all that touched it, for a certain vertue went out from all parts of Him, and cured all men, (as the woman that had the issue of bloud experimentally found) yet He was pleased (so to honor the *Hand*) to use his *Hand* in the conveyance and application of that curative vertue, as that which in nature is the most important & significant member of the body: he could have said the word only and it had been done, but he would speak reliefe with his *Hand*. Thus *Jairus* besought him to come and LAY THE HANDS UPON his sicke daughter that she might be healed and live: And they who brought the deafe and stammering man unto Him, besought Him to PUT HIS HAND UPON him, whose requests were graciously answered in this desired and his accustomed forme of expression with his healing *Hand*. And Expositors agree that they required no expression of

Mark 1. 40. Luke 13. 13. Mark 6. 5. Fonseca. Luke 8. 41 Marke 7. 30. ver. 33 Luke 8. 54. See Hook. in Eccles. polit.

pity from our Saviours *Hands* then what they had obſerved him to uſe, thereby attributing unto him the honour and right of the chiefe Prophet: For it was an expreſſion uſed by the ancient Prophets as a holy charme againſt bodily infirmities: And of the practice of this geſture attended with a viſible ſucceſſe, the Heathens were not ignorant, apparent by the ſpeech of
1 Kings 5. 21. *Naaman* who was halfe wroth with *Eliſha* for omitting this expreſſion or pledge of health, for he thought with himſelfe that the Prophet would have come out and ſtood, and called upon the name of the Lord his God, and PUT HIS HAND UPON the place and heale the lepro-
Mark 16. 17. ſie. After the aſcention of our Saviour, his promiſe was fulfilled, that they ſhould LAY THEIR HANDS ON the ſicke, and they ſhould be cured.
Act. 9. 17. Thus *Paul* received his ſight by the LAYING ON OF *Ananias* Hands. And thus *Paul* healed
Acts 28. the father of *Publius* Governour of the Iſlle of Melita, now Malta. Thus *Peter* TAKING the
Act. 3. 7. Cripple that ſat at the gate of the Temple called Beautifull BY THE RIGHT HAND, recovered him of his lameneſſe. But of all the curatorie miracles wrought by the vertue of this expreſſion of the Apoſtles, the caſting out of Divells, and freeing the poſſeſſed, moſt aſtoniſhed the people,
Acts 19. 13. eſpecially after thoſe ſons of one *Sceva* (a Jewiſh exorciſt) had took in Hand to counterfeit that powerfull gift by an unwarrantable imitation, and were ſoundly beaten for their apiſh and vain attempt: After the Apoſtles times, the exorciſts
Dr. Field of the Church l. 5. (an order in the Primitive Church) uſed this curatorie adjunct in commending thoſe to God who were diſquieted with Divells. ¶ The curative

adjunct

adjunct with a *tangit te Rex ſana te Deus* is uſed in the conveyance of that Chariſme or miraculous gift of healing, which derived from the infancie of the Church the inaugured Monarchs of this Land ſo happily enjoy: In which expreſſion of their ſanative vertue they not only ſurpaſſe the fabulous cures of *Pyrrhus* or *Veſpaſian*, of which *Plinie* and others make mention, but the pretended vertues of other Chriſtian Monarchs. And indeed it is a maxime Eccleſiaſticke, that no miracle is wrought out of the Church. And this miraculous impoſition of the *Hand* in curing the diſeaſe called the *Struma*, which from the conſtant effect of that Sovereigne Salve, is called the Kings Evill. His ſacred Majeſty that now is hath practiſed with as good ſucceſſe as any of His Royall Progenitours.

See Dr. Tookers Chariſma, ſeu Donú ſanationis

Plinie Nat. Hiſt.

An Index of reference to the following Table, or Alphabet of naturall expreſſions.

Which Geſtures, beſides their typicall ſignifications, are ſo ordered to ſerve for privy cyphers for any ſecret intimation.

A	B	C	D
Figures out the I *Geſture.*	II *Geſt.*	III *Geſt.*	IV *Geſt.*
E	F	G	H
V *Geſt.*	VI *Geſt.*	VII *Geſt.*	VIII *Geſt.*
I	K	L	M
IX *Geſt.*	X *Geſt.*	XI *Geſt.*	XII *Geſt.*
N	O	P	Q
XIII *Geſt.*	XIV *Geſt.*	XV *Geſt.*	XVI *Geſt.*
R	S	T	V
XVII *Geſt.*	XVIII *Geſt.*	XIX *Geſt.*	XX *Geſt.*
W	X	Y	Z
XXI *Geſt.*	XXII *Geſt.*	XXIII *Geſt.*	XXIV *Geſt.*

The neceſſary defect of theſe Chirograms in point of motion and percuſſion, which Art cannot expreſſe, muſt be ſupplied with imagination, and a topicall reference to the order and number of their Geſtures.

An


A Supplico.
B Oro.
C Ploro.
D Admiror.
E Applaudo.
F Indignor.
G Explodo.
H Despero.
I Otio indulgeo
K Tristitiã animi signo
L Innocentiã ostendo.
M Lucri apprehensionẽ plaudo.
N Libertatem resigno.
O Protego.
P Triumpho.
Q Silentium postulo.
R Iuuro.
S Asseuero
T Suffragor.
V Respuo.
W Invito.
X Dimitto.
Y Minor.
Z Mendico.

An Index to the following Al-

manack, of the Full Courses of the Moon.

The Moon's Courses, and Aspects, Eclipses, Festival Days, Stations, &c. are to be ordered to serve for any Meridians for any Years Revolution.

		A		B
Figure on the Globe.	XXV Cycles.			XXVI Cycles.
	C	D		E
XXVII Cycles.	XXVIII Cycles.			XXIX Cycles.
	F	G		H
XXX Cycles.	XLII Cycles.			XLIII Cycles.
	I	K	L	M
XLV Cycles.	XLVI Cycles.	XVII Cycles.		XLVIII Cycles.
	N	O	P	Q
XLIX Cycles.	L Cycles.	LI Cycles.		LIII Cycles.
	R	S	T	V
LV Cycles.	LVI Cycles.	LVII Cycles.		LIX Cycles.
	W	X	Y	Z
LX Cycles.	LXI Cycles.	LXII Cycles.		LXIII Cycles.

An Index to the following Alphabet of naturall Gestures of the HAND.

Which Gestures, besides their typicall significations, are so ordered to serve for privy cyphers for any secret intimation.

A	B		
Figures out the XXV *Gesture.*	XXVI *Gest.*		
C	D	E	
XXVII *Gest.*	XXXIII *Gest.*	XXXIV *Gest.*	
F	G	H	
XXXV *Gest.*	XLII *Gest.*	XLIII *Gest.*	
I	K	L	M
XLV *Gest.*	XLVI *Gest.*	XVII *Gest.*	XLVIII *Gest.*
N	O	P	Q
XLIX *Gest.*	L *Gest.*	LII *Gest.*	LIII *Gest.*
R	S	T	V
LV *Gest.*	LVI *Gest.*	LVII *Gest.*	LIX *Gest.*
W	X	Y	Z
LX *Gest.*	LXI *Gest.*	LXII *Gest.*	LXIII *Gest.*

A. *Munero.*



B. *Auxilium fero.*



C. *Iraſcor.*



D. *Demonstro n habere.*



E. *Caſtigo.*



F. *Pugno.*



G. *Confido.*



H. *Impedio.*



I. *Recommendo.*



K. *Officioſè duco.*



L. *Impatientiã prodo.*



M. *Sollicitè cogi*



N. *Pudet.*



O. *Adoro.*



P. *Conſcienter affirmo.*



Q. *Pœnitentiã oſten.*



R. *Indignatione timeo.*



S. *Data fide promitto.*



T. *Reconcileo.*



Suſpicionẽ et odi noto.



W. *Honoro.*



X. *Reſervatione ſaluto.*



Y. *Furacitatem noto.*



Z. *Benedico.*



DACTYLOGIA,
OR THE
DIALECTS
OF THE
FINGERS.

THe *Hand* the great Artificer and active Contriver of moſt corporall conceits, receiving good intelligence of the patheticall motions of the minde, proves a *Summarie* or *Index*, wherein the ſpeaking habits thereof ſignificantly appear, repreſenting in their appearance the preſent poſture of the phanſie. And as we can tranſlate a thought into diſcourſing ſignes; ſo the conceptions of our minde are ſeen to abound in ſeverall *Dialects* while the *articulated Fingers* ſupply the office of a voyce.

A CO-

A COROLLARIE OF THE Discoursing gesture of the *Fingers*. WITH AN Historicall Manifesto, exemplifying their naturall significations.

Inventione laboro. Gestus I.

THE FINGER IN THE MOUTH GNAWN AND SUCKT, is a gesture of serious and déep meditation, repentance, envy, anger, and threatned revenge. The signification of inventive meditation. Poets the most accurate observers of Nature, have elegantly acknowledged. Thus *Propertius* in the emendation of a verse:

Propert. l. 2. eleg. *Et sæpe* immeritos corrumpas dentibus ungues.*

Thus *Persius* of an ill verse:

Pers. Sat. 5. *Nec Pluteum cædit nec* demorsos sapit ungues.*

Horac. l. 1. Satyr. 10. And *Horace* of the sweating and sollicitous Poet.

Sæpe caput scaberet, vivos & roderet ungues:*

who in another place describing the earnest posture of *Canidia* brings her in gnawing her long nailes:

Idem Epod. 5.

Hic

His inreſectum ſæva dente livido
Canidia rodens pollicem.

*Inreſectum aiunt, valde ſectum, aut non reſectum, id enim venificæ magis convenit, longos curvoſq; geſtare ungues quos incantationes ſuas [meditando] * arrodant, quod [ſummam animi attentionem] demonſtrat:* As *Torrentius* upon the place. And to this ſignification belongs that of the ſame Poet: Torrentius in Hor.

*De * tenero [meditetur] ungui.*

And therefore in the Areopagetique School and Councel-houſe, they painted among others, *Cleanthes* for the ſignification of his earneſt ſtudy in Arithmeticke and Geometrie, with HIS FINGERS GNAWN about, as *Sydonius Apollinaris* reports. *Goropius* very witily fetcheth the reaſon of this geſture from the Etimologie of the word *Finger* thus: *Digiti manus ſignificant inveniendi deſiderium, nam in prima lingua dicuntur,* Vinger *qua vox denotat [invenire deſidero] nam omis inveniendi facultas numeratione abſolvitur, & ad numerandi artem digiti maxime ſunt comparati, numeros enim omnes digitis indicamus; quo fit ut merito nomen habent ab inveniendi deſiderio.* Syndon. Apol. l. 9. epiſt. 9. Goropius in Hierog.

¶ To the ſignification of repentance, *Propertius* alludes:

Ungue meam morſo ſæpe querere fidem. Propert. l. 3. eleg.

To the intention of envy, that of *Martial* is referred: Martial. l. 4. epig. 27

*Ecce iterum * nigros corrodit [lividus] ungues.*
*Id eſt pro [invidia anxius] * corrodit ungues nigros:*

As *Ramirez* upon the place. This geſture is alſo a wilde expreſſion of fierce anger and cruell revenge, as *Ariſtotle* advertiſeth us, who when he had reckoned up thoſe actions which are done by reaſon of ſome diſeaſe or evill cuſtome, Ariſt. l. 7. Ethic. c. 6.

he

he puts downe this arrosion of the nailes, which the Interpreters of that place declare to be the property of men inraged with choler, and silently threatning revenge. And the Italians, a revengefull Nation, doe most usually declare by this gesture their greedy coveting to be at Hand with revenge; and therefore that awfull Satyrist of the angry Potet:

As Zuinger in Eth. Arist.

Persius Satyr. 5.

—*Crudum chærestratus unguem*
Abrodens ait hæc—

So they report of *Orestes* raging and transported with the furious appetite of revenge to have BITTEN HIS FINGER in *Arcadia*, where a monument representing that expression of anger was built, as *Pausanias* hath left it recorded to posterity. And the masters of the Hieroglyphiques pourtray out this gesture to the same significations: And if we see one BITE HIS THUMBE at us we soone infer he meanes us no good.

Pausanias

Pierius in Hieroglyp l. 37.

Fleo. Gest. II.

TO PUT FINGER IN THE EYE, is their expression who crie, and would by that endeavour of nature ease themselves and give vent to their conceived heavinesse. The reason of PUTTING FINGER IN THE EYE IN WEEPING, is, because teares falling from the EYE, with their saltnesse procureth a kinde of itching about the carnell of teares, which requireth aid of the *Finger* to be expressed at their first fall; afterward the parts affected with that quality, and one teare drawing on another, such expression is not so necessary. Besides this cause of rubbing the WEEPING EYE, a strange matter therein requireth wiping, which also moveth

the

the *Finger* to haſte to the EYE watered with teares; but this is after a while, the other almoſt before any teare fall, as though they were expreſſed with rubbing. Thus *Moagetes* the Tyrant of Cibyra, when he was greatly affrighted at the minatory words of the Roman Conſul, *Cn.* Livie l. 38 *Manlius*, impoſing the ſum of five hundred talents in ready money to be laid down upon the naile, counterfeiting and pretending his needineſſe, after much baſe huckling, and riſing by little and little, one while hafting and wrankling, another while praying and intreating (and that with whining and PUTTING FINGER IN THE EYE) he was fetcht over at length, and came off to pay a good 100. talents of ſilver, and deliver ten medimnes of corne beſides.

TO HOLD UP THE THUMBE, is the geſture of one giving his voice or ſuffrage, of one that helpeth with his word at the time of election, and of one ſhewing his aſſent or approbation as *Flavius Vopiſcus* writeth. The putting forth of the *Finger* alſo ſignifies an allowance of opinion, advice and judgement of others wiſely uttered in our preſence. Approbo. Geſt. III. Flavius Vopiſcus.

TO HOLD UP BOTH THE THUMBS, is an expreſſion importing a tranſcendency of praiſe. Hence *Horace* * *Utroq; pollice, dixit, pro* [*ſummo favore.*] Extollo. Geſt. IV.

Fautor * *utroq; tuam* [*laudabit*] *pollice ludum:* Horace Serm.

Of which proverbiall ſpeech, *Porphyrius* conceit runs thus: *Utroq; pollice, id eſt, utraq; manu, ſynechdoche à parte ad totum. An qui* [*vehementius laudat*]* *manus jungens,* * *jungit pollicem cum proxi-* Eraſm. *mo?* Adage

mo? *Acron* another way * *Utroq; pollice, ſynechdoche, manu utraq; ſublataq; pariter, ac ſæpius mota, hic enim geſtus valde laudantis eſt: Sane utraq; ſicut ex iis concijci licet, proverbij origo fuit, inquit Eraſmus.*

Collateraliter monſtro. Geſtus V.

TO POINT WITH THE TURNED OUT THUMBE is a note of demonſtration; for as by divers geſtures of the *Thumbe* wee ſignifie the various motions of our minde, ſo by the ſame we are wont to point out, and ſhew thoſe wee love, and ſuch who deſerve our commendations by PUTTING FORTH THIS FINGER, making it many times to uſurpe the office of the Index, as may be collected out of *Claudian*:

Claud. de 6. Hon. Conſulat.

—*Gaudet metuens & pollice* [*monſtrat.*]

Indico. Geſt. VI.

THE FORE-FINGER PUT FORTH, THE REST CONTRACTED TO A FIST, is an expreſſe of command and direction; a geſture of the Hand moſt demonſtrative. This *Finger* being called *Index ab indicando, Deicticos* by the Greeks, *id eſt* Demonſtrator. *Hinc* [*indigitare*] *verbum pro re ſatis idoneum, hoc eſt digito oſtendere, vel digitum intendere*: And hence ſome of the Heathen gods were called *Dii indigiti*, becauſe it was unlawfull to name them, or point them out as it were with this *Finger*. The force of this *Finger* in pointing out men of note and quality, Poets and Hiſtorians the accurate obſervers of the naturall expreſſions of the *Fingers*, doe every where acknowledge in their writings, alluding thereunto. Thus the ſinewie Epigrammatiſt:

Beckman de orig. lat. ling.

Feſtus.

Martial Epigram.

Rumpitur invidia quod turba ſemper ab omni

[*Mon-*

[*Monſtramur*] * *digito* ——

Thus *Horace*:

Quod [*monſtror*] * *digito prætereuntium.*

Thus the Schoole-Amoriſt: Ovid Amor. l. 3.

Sæpe aliquis * *digito vatem* [*deſignat*] *euntem*
Atq; ait, hic hic eſt quem ferus urit amor.

Thus that obſcure Satyriſt: Perſeus Satyr. 1.

At pulchrum eſt * *digito* [*monſtrari*] *dicier hic eſt:*

Where the Satyriſt (as *Lubentius* comments upon the place) taking an argument from the adjunct, ſeems to have reſpect unto the Hiſtory of *Demoſthenes* which *Cicero* toucheth at, who was much affected with the mute encomium of this *Finger*, directed towards him by certaine women that were drawing water, and ſaying *this is Demoſthenes*; yet this is the ſame man *Diogenes* the Cinique pointed out in way of deriſion, not with the *Index*, but the middle *Finger*. To parallel this with another example drawne out of Hiſtoricall antiquity. The firſt time that *Themiſtocles* came to the Olympique games, after the victory obtained over *Xerxes* navie at Sea, he was no ſooner come into the ſhew-place, but the people looked no more at them that fought, but all caſt their eyes on him, ſhewing him unto the ſtrangers that knew him not, with their *Fingers*, and by clapping of their *Hands*, did witneſſe how much they eſteemed him; who being a man ambitious by nature, and covetous of honour, was ſo much tickled with this publick demonſtration of their loves, that he confeſſed to his familiar friends, he then did begin to reap the fruit and benefit of his ſundry and painfull ſervices he had taken for the preſervation of Greece. The naturall validity of this indigitation of perſons, and Cicero Tuſc. 5. Laert. l. 6. Plutarch in the life of Themiſtocles.

pronominall vertue of this *Finger*, when accentively put forth, appeared in the malipert demonstration of *Diphilus* the Tragedian, when he acted in the Playes dedicated to the praise of *Apollo*, who when he came to that verse in his part, *Miseria nostra Magnus est*, directing his Hand and pointing to *Pompey* sirnamed the *Great*, he gave it a remarkable pronunciation; and being constrained by the people (*who with their Hands loud applause encouraged* him) to repeat the same divers times; continuing in that demonstrative gesture, he drove out him that was guilty of too great and intollerable a power. But *Pylades* for such a speaking pranke of his *Finger*, came not off so well; for, *Octavius Augustus Cæsar* banished him out of the City of Rome and Italy, because he had POINTED WITH HIS FINGER at a spectatour who hissed him of the Stage, and so made him to be known. The valiant *Boucicaut* instead of speech used such a POINT OF DECLARATION with his *Finger*, and as it is likely shewing some other of his *Fingers* afterwards to signifie that he was a kin to him he pointed at, as the *Fingers* of his *Hand* which are brethren. For in that furious battell that *Bajazet* the Turkish Emperour waged against the King of Hungarie, where there were many French-men, and the Count of *Nevers*, the Count of *Ewe* and *March*, and the valiant Marshall *Boucicaut*, who the next day being brought before *Bajazet* sitting under a pavilion spread for him in the field; *Bajazet* having heard by his Interpretour that the Count *Nevers*, *Ewe* and *March*, were neare kinsmen to the King of France, caused them to be reserved, commanding they should sit on the

Cicero ad Attic. l. 2. Epist. 19.

Suetonius Augusto.

Cousin Soldier.

ground

ground at his feet, where they were inforced to behold the lamentable butcherie of their Nobility. The valiant Marshall *Boucicant* in his turne was produced; he who was wise, and particularly inspired by God in this extremity, made a signe with his *Finger* before *Bajazet*, who understood not his language, as if he would declare himselfe the kinsman of the Count of *Nevers*, who beheld him with an eye so pitifull, that it was of power to rent rocky hearts: *Bajazet* being perswaded by this signe that he was of the bloud Royall, caused him to be set apart to remaine a prisoner, where he afterwards by his great prudence endeavoured the liberty of those noble Gentlemen and his owne. ¶Sometimes this *Fingers* [*ibi*] stands for an Adverbe of place. And it was the custome of the Romans in the meetings of divers waies to erect a statue of Mercurie with the *Fore-Finger* pointing out the maine road, in imitation whereof, in this Kingdome we have in such places notes of direction; such is the *Hand* of St. *Albans*. And the demonstrative force of this *Finger* is such, that we use to forewarne and rebuke children for pointing at the Pallaces of Princes as a kinde of petty treason. The Roman Histories afford us a notable example of the practice of this moving Adverbe of place in *Marcus Manlius Capitolinus*; for when he was accused for moving sedition, and his matter came to pleading, the sight of the Capitoll troubled his accusers much, for the very place it selfe where *Manlius* had repulsed the Gaules by night, and defended the Capitoll, was easily seen from the Market-place where the matter was a hearing; and he himselfe POINTING WITH HIS HAND

Plutarch in the life of Camillus.

ſhewed the place unto the gods, and weeping tenderly, he laid before them the remembrance of the hazard of his life in fighting for their ſafety: This did move the Judges hearts to pity, ſo as they knew not what to doe, neither could they uſe the ſeverity of the Law upon him, becauſe the place of his notable good ſervice was ever ſtill before their eyes; wherefore *Camillus* finding the cauſe of delay of Juſtice, did make the place of judgement to be removed without the City into a place called the Wood *Petelian*, from whence he could not ſhew them the Capitoll, and having deprived him of this advantage, he was condemned. ¶ As it is a geſture of command and direction, imperious maſters with a ſtately kinde of arrogancie often uſe it to their *meniall* ſervants who ſtand ready expecting but the ſignall of their commands, when they call them, not without a taunt, to execute the tacit pleaſure of their lordly will; an expreſſion flowing into their *Hand* from the hautineſſe of ſpirit, and an inſolent humour of domineering: And the ſigne of pride is the greater when men affect to have their mindes thus diſcried, and put others to gueſſe at their meaning by what their talking *Fingers* exhibit, as if their high raiſed ſpirits diſdained to diſcend ſo low as to explaine their minde in words, but thought it more then enough to ſigne out their intent with their *Fingers*.

Terrorem incutio. Geſt. VII.

THE HOLDING UP OF THE FORE-FINGER, is a geſture of threatning and upbraiding. Hence this *Finger* is called [*minax*] or [*minitans*] by the Latines, *quod eo* [*minas inferimus*] &

& in [*exprobrando*] *utimur.* The force of this *Finger* in denouncing threatnings when it is brandiſhed in way of terrour, *Seneca* acknowledgeth, where he ſaith that of old in children, *Solebat ciere lachrymas * digitorum motus.* Hence alſo *Plutarch* borrowed his οἷ δρείως ἀπὸ δακτύλου ἐκτεῖναι, *de eo qui* [*alteri terrorem denunciat.*] To this may be referred the relation of a worthy and right elegant Country-man of ours in his voyage into the Levant, who being in the Iſle Rhodes, and one morning prying up and down, a Turke met him, and threatning him for an Engliſh man and a ſpie, with a kinde of malicions poſture, laying his *Fore-Finger* under his eye, he ſeemed to have the looke of a deſigne.

Seneca de Conſtant.

Sir. Hen. Blunt in his voyage to the Levant.

THE FORE-FINGER KISSED in the naturall greetings of the *Hand*, hath been ever tooke for a complementall ſalutation, and is uſed by thoſe who adore, worſhip, give honor, thanks, or a faire reſpect. Hence called, *Digitus* [*ſalutaris*] *vel* [*ſalutatorius*] becauſe this *Finger* as deſigned by nature to that office of reſpect, hath been thought moſt convenient to performe the ceremony of a ſalutation. And [*Adoro*] ſaith learned *Selden*) hath its derivation from this geſture, *quod ad ora ſive os digitum* [*ſalutarem.*] And the Hebrewes uſe the phraſe of this geſture for veneration. As concerning the ſignification of thankes implied by this geſture, Sir *Francis Bacon* covertly acknowledgeth where he feignes a moſt proper and ſignificant expreſſion of the people of Benſalem, who lift their *Right Hand* towards heaven, and draw it ſoftly to their mouth, which is the geſture they uſe when they thanke God.

Veneratione ſaluto Geſtus VIII.

Selden Titl. of Honour.

Fran. Verulam in his new Atlantis.

Silentium ndico. Geſt. IX.

THE LAYING OF THE FORE-FINGER UPON THE MOUTH, is their habit who would expreſſe their ſilence, conviction, ſhame, ignorance, reverence, ſervile feare, modeſty, a revolving meditation, admiration and amazement. After which manner alſo we crave and promiſe ſecrecie. To the ſignification of ſilence appertaines the proverbiall phraſe taken from this geſture, * *Digitum ori imponere pro* [*ſilere.*] Whence the Poet,

—*Digito compeſce labellum.*

Judges 18 19.

Hence the five ſpies of *Dan* unto the Prieſt of *Micha*, Hold thy peace, LAY THINE HAND UPON THY MOUTH.

Pierius Hierogly. l. 37.

Hence alſo the coyners of the Hieroglyphiques introduce this geſture to note Taciturnity. ¶ To the ſignification of conviction or a modeſt ignorance, belongs that

Eccleſiaſticus 5. 12

of the ſonne of *Syrach*, If thou haſt underſtanding anſwer thy neighbour, if not, LAY THINE HAND ON THY MOUTH. ¶ To the ſignification of admiration and amazement appertaines

Job 21. 5.

that of *Job*, Marke me, and be aſtoniſhed, and LAY YOUR HAND UPON YOUR MOUTH. And

Apul. Metam. l. 1.

to this note of admiration that of *Apuleius* may be referred, *At ille * digitum à pollice proximum ori ſuo admovens, &* [*in ſtuporem attonitus*] *Tace, Tace inquit.* ¶ This geſture of the *Index* is likewiſe important in craving ſilence. For after this ſort was the effigies of *Harpocrates*, framed among the Ægyptians, as a monument of ſilence. And the Ancients were wont to weare in their

Plinie in his Nat. Hiſt.

rings the ſeale of *Harpocrates*, for this cauſe (ſaith *Plinie*) that they might declare ſilence and ſecrecie of the buſineſſe in *Hand*. *Hinc redde Harpo-*

cratem

cratem id est [tace.] Hence *Alciat* took his Embleme. Alciat Embl. 11.

Cum tacit haud quicquam differt sapientibus amens,
stultitiæ est index linguaq́ vocq́ suæ.
*Ergo * premet labias, digitoque [silentia suadet,]*
& sese Pharium vertit in Harpocratem.

In this posture the image of *Titus Livius* of Padua was placed over the doore of the *Prætorium* of that City, for that he had compriſed ſo much in his writings that he ſeemed to have denounced ſilence to all other Writers. Hence *Martianus Capella*, *Verum quidem redemitus puer ad * os compreſſo digito ſalutari [ſilentium commonebat.]* Pierius Hierogl. l. 36. Martian. Capel. l. 1.

And in alluſion to this geſture, *Ovid:*

*Quiq́ premet vocem * digitoq́ [ſilentia ſuadet.]* Ovid Metam. l. 9.

The Ægyptian Prieſts, Indian Brachmans, the Perſian Magi and the French Druides, and all the old Philoſophers and wiſe men, very politickly cauſed to mould and pourtrait their gods with their *Fingers* upon their lips, to teach men (their adorers) not to be too curious enquirers after their nature, or raſhly fable forth what ever they imagine of them, leſt that being diſcovered, they ſhould have been found in the end to have been but men, either worthy in their time for warre or peace, and after their death deified. *Heraiſcus* is reported to have come out of his mothers wombe with this *Finger*, the index of ſilence fixed upon his lips, in the ſame manner as the Ægyptians feigne *Orus* to have been borne, and before him *Sol*; whereupon becauſe this *Finger* clave to his mouth, it was faine to be removed by inciſion, and the ſcar remained alwayes in his lip, a conſpicuous ſigne of his cloſe and myſticall nativity. Suidas.

¶ As concerning the uſe of this ge-

gesture to intimate we know somewhat, which nevertheless we will not utter: or this way of promising secretie when we are required, they are expressions that many times occur in the actions of common life.

Redarguo Gestus X.

THE BOWING DOWNE OF THE FORE-FINGER FOR A checke of silence, and to redargue, is an action often found in the *Hands* of men. This gesture if objected with a more frequent motitation, obtaines the force of an ironicall expression; and with the Ancients it was called *Ciconia* or the Storke, from the forme of a Storks bill pecking, which it seemes to imitate. That darke Satyrist the obscure richnesse of whose stile doth much depend upon such adjuncts of expression, alluding to this gesture:

Perseus Satyr. 1.

O Jane, à tergo quem nulla Ciconia pinsit.*

Hierom in præf. ad Sophoniam.

And St. *Hierom* whose workes are very curiously garnished with such criticall observations, very elegantly alludes to the same expression, *Qui sciscirent Holdam viris tacentibus prophetasse, nunquam post tergum meum* manum incurvarent in Ciconiam.* The Greeks in this matter call it the Crow, as *Causabon* gathers out of *Hesiod*, thus interpreted, *Cave inquit domum linquas imperfectam ne caput tibi tundat garrula Cornix.*

Causabon upon Pers. Satyr. 1.

Compello Gest. XI.

THE LIFTING UP AND BOWING OF THE INDEX TOWARDS THE FACE, is a usuall gesture of invitation as naturally significant to that intent, as the inward waving of the whole *Hand*; and is a naturall Synechdoche of gesture, whereby we use a part for the whole *Hand*: he that shall set himselfe to observe the manners

and

and diſcourſing geſtures of men ſhall ſoone finde this obſervation to be true and valid.

THE RAISING UP AND BOWING THE FORE-FINGER FROM US, is a geſture naturall to thoſe who becken a retreat or forbid, and is a Synechdoche of geſture whereby we ſignificantly uſe the *Index* for the whole *Hand*. Though I annex no example of this geſture, yet the validity thereof is not much the leſſe; and when all is done, ſomewhat muſt be left to obſervation; and if it be matter of overſight in the curſory reading over of ſome Hiſtories, then my Reader hath an opportunity to oblige me by a more happy invention and application; yet prudent omiſſions have their places, and an univerſall foreſtalment of a Readers fancie or memory, is one of the foure and twenty properties of a moyling Pedant. Veto. Geſt. XII.

TO FEEL WITH THE FINGERS ENDS, is their ſcepticall expreſſion who endeavour to ſatisfie themſelves by information of the Tact, in the qualities of a thing. A geſture that proceeds from the inſtinct of nature, whereby we know our *Hand* to be the judge and diſcerner of the touch, for although this touching vertue or tactive quality be diffuſed through the whole body within and without, as being the foundation of the animal being, which may be called *Animalitas*, yet the firſt and ſecond qualities which ſtrike the ſenſe, we doe more curiouſly and exquiſitely feele in the *Hand*, then in the other parts, and more exactly where the *Epidermis* or immediate organ of the outer touch is thin- Diffidentiam noto. Geſtus XIII. Dr. Crook in his Anatomy.

thinneſt, but moſt ſubtily in the *grape* of the *Index*, which being the only part of the body that hath *temperamentum ad pondus*, is by good right chiefe Touch-warden to the King of the five ſenſes. The ſatisfaction the *Hand* gives the minde by this geſture, made *Alciat* (taking his hint from *Plautus*, who ſeems to me to have called this expreſſion *manum occulatam*) to repreſent in Embleme the certainty of things by an eye in a *Hand*. Hence *manus oculata* the Adage; and verily we may well beleeve this occular teſt or feeling eye of the *Hand*. *Thomas Dydimus* as diffident as he was, received a palpable ſatisfaction by this way of ſilent information.

Alciat Embl. 16. ex Plauto ſumpt.

Eraſm. Adage.

John 20. 27.

Mollicie prodo. Geſtus XIV.

TO SCRATCH THE HEAD WITH ONE FINGER, is a kinde of nice and effeminate geſture, bewraying a cloſe inclination to vice; obſerved in many by cunning Motiſts who have found the way to prie into the manners of men. A geſture ſo remarkable that it grew into an Adage, **Digito uno caput ſcalpere*, by a metonymie of the adjunct ſignifying impudence & effeminacy, taken by Critiques out of *Juvenal*, who hath given a ſatyricall laſh at this geſture. *Pompey* was publickly upbraided to his face with this note of effeminacy by *Clodius* the Tribune, asking aloud theſe queſtions; who is the licenciouſeſt Captaine in all the City? what man is he that ſeeks for a man? what is he that SCRATCHETH HIS HEAD WITH ONE FINGER? ſome that hee had brought into the market-place for that purpoſe, like a company of dancers or ſingers, when he ſpake and clapped his *Hands* on his gowne, anſwered him ſtrait aloud to every queſtion,

Plutarch in the life of Pompey.

ſtion, that it was *Pompey*. As concerning the phraſe of ſeeking for a man, that Prince of the Senate of Critiques, ſayes that he hath read in an old manuſcript of an Interpreter of *Lucan* never publiſhed, this diſtich: Joſeph Scal.

Magnus quem metuunt homines, digito caput uno*
ſcalpit, quid credas hunc ſibi velle? virum.

Molles enim ſolent virum quærere. *Cicero* alſo obſerved in *Cæſar* the ſame genuine faſhion of his *Hand*, as appeares by the opinion he once had of *Cæſar*: when (ſaith he) I conſider how fairly he combeth his fine buſh of haire, and how ſmooth it lyeth, and that I ſee him SCRATCH HIS HEAD WITH ONE FINGER ONLY, my minde gives me that ſuch a kinde of man, ſhould not have ſo wicked a thought in his Head, as to overthrow the ſtate of the Common-wealth. By the way, I cannot but note, that two of the greateſt Commanders Rome could ever boaſt of, concurrents in time, and competitors for the Empire of the World, ſhould be both branded with one and the ſelfe-ſame note of effeminacie. Plutarch in the life of Cæſar.

THE PUTTING FORTH OF THE MIDDLE-FINGER, THE REST DRAWN INTO A FIST on each ſide, which is then called ἰαγξ by the Greeks, vulgarly *Higa*, in the ancient Tongue, *pugner à* πυγὴ, is a naturall expreſſion of ſcorne and contempt. This geſture is called *Catapygon* by the Athenians, *id eſt. Cinædus & ſcortum, quia pronus ad obſcœnitatem & quod* [*infamiam concuteret*] *&* [*convicium faceret*] which is well noted by that elegant Epigrammatiſt: Convicium facio. Geſt. XV. Pareus in electis. Cælius.

Rideto multum qui te Sextile Cinædum
*Dixerit, & * digitum porrigito medium.* Martial Epigram.

Id

As Ramirez upon the place.

*Id eſt, ſi te Sextile Cynædum vocaveret, tu eandem contumeliam ei objice, & repende, *ſublato medio digito, quæ nota Cynædi eſt, non ſolum enim ad [irriſionem] ſed etiam ad [infamiam & molliciem alicujus denotandum valet.* [To which that of *Plautus* may be referred:

Plaut. in Pſeudol.

*In hunc *intende digitum hic leno eſt.*

Martial Epigram.

Hence alſo *Martial* calls this Finger, *Digitum* [*impudicum.*]

** Oſtendit digitum ſed* [*impudicum.*]
Derides quoq; fur & [*impudicum.*]
** Oſtendis digitum mihi minanti?*

Perſeus Satyr. 2.

Perſeus calls it [*infamum.*]

Infami digito——

Euphor. Satyr. 1.

With *Acron* and *Porphyrius* it is [*famoſus.*] *Euphormio* calls it [*improbum.*] *Et hic quidem * intendebat improbum recluſæ digitum dextræ*; deſcribing the poſture of reprobation in ſome images. In another place the Epethite is *flagitioſus*, Callion [*flagitioſo*] *digito ſuperiorem explicans barbam.* With *Plautus* it is [*manus pullaria*] *à palpandis tentandiſq; pullis*, &c. (as *Turnebus* thinks.) [*Petulans*] and [*laſcivus*] by others. Hence

Idem lib. eodem.

Cælius.

with the Athenians, σκιμαλίζειν. *id eſt ſcimaliſſare eſt prætentare digito ubi quemquam* [*flocci facere*] *oſtendunt; nam etſi proprie Græcis ſit cum digito pertentamus ecquid gallinam ova conceperit, tamen verbo eodem utantur cum protenſum* [*contumelioſe*] ** oſtendunt medium digitum*, concerning which expreſſion *Juvenal:*

Juvenal Satyr.

——*Cum fortuna ipſe minaci*
*Mandaret laqueum * medium q. oſtenderet unguem*, *nam * medio digito aliquid monſtrare per* [*ignominiam*] *fiebat, ob ejus* [*infamiam*] as *Lubinus* upon the place. This pointing out with the Finger

in

in way of mockerie, *Tertullian* calls *digito deſtinare.* That the ſcoffing motion of this Finger moves an apprehenſion of what we intend, may plainly be gathered out of the Propheſie of the Prophet *Iſaiah*, where he ſaith, If thou take away from the midſt of thee the yoke, the PUTTING FORTH OF THE FINGER, and evill ſpeaking, which by the moſt of Expoſitors is conceived to be meant of this very geſture, although Divines have variouſly deſcanted upon the place. In this ſenſe alſo that of the Wiſe man may be underſtood, The wicked man ſpeaketh with his Finger, that is, his Finger by geſtures and ſigns ſpeaks ſcoffes. As Doctor *Jermin* in his paraphraſticall comment upon the place. *Lampridius* ſpeaking of the notorious effeminacie, and luxurious impudencie of that ſottiſh Emperour *Heliogabalus* among other expreſſions of his corrupted minde reports him to have uſed this, *Nec enim unquam verbis pepercit infamibus, cum & * digitis [impudicitiam] oſtentaret, nec ullus in conventu, & audiente populo eſſet pudor.* Thus *Caligula* was wont to flout and frump *Caſſius Chærea* Tribune of the *Prætorian* cohort in moſt opprobrious tearmes as a wanton and effeminate perſon. And one while when he came unto him for a watch-word to give him *Priapus* or *Venus*; another while if upon any occaſion he rendered thankes, to reach out unto him his *Hand*, not only faſhioned, but wagging alſo after an obſcene and filthy manner. Q. *Caſſius* a right valiant man, and one that diſtaſted the corrupted manners of thoſe times, tooke this reproach of effeminacie ſo ill at *Calligula's Hand*, that he bore him a particular grudge for this very cauſe, and was the man

Tertul. de Pallio c. 4.

Iſaiah 58. 9.

See Flaccius in clavi ſcript. Salomon Prov. 6. 13

Lampridius in Heliogabalo.

Sueton in Caligula.

man that conſpiring with *Cornelius Sabinus* his fellow Tribune, deprived him of life and Empire. Thus *Diogenes* when certain ſtrangers in a great aſſembly were very inquiſitive to know which was *Demoſthenes*, *Diogenes* in derision PUTTING FORTH HIS FINGER inſtead of the *Index*, pointed him out and ſhewed him unto them, covertly thereby noting the impudent nature and effeminacie of the man. And it may be the envie and deſpite of *Joſephs* brethren towards him ſhewed it ſelfe in the contumelious geſture of this *Finger*, which pointed out unto him their contempt of him when he was afar off, and making towards them, when they ſaid one unto another, Behold this dreamer commeth!

Laert. in Diogen.

Gen. 37. 19.

Contemno. Geſtus XVI.

TO COMPRESSE THE MIDDLE-FINGER WITH THE THUMBE BY THEIR COMPLOSION PRODUCING A SOUND AND SO CASTING OUT OUR HAND, is a geſture we uſe to ſignifie our contempt of unprofitable things, & to ſhew by geſture how we ſleight, contemne, inſult, and undervalue any thing. This KNACKING with the *Fingers* was called by the ancient Romans * *Crepitus*, or *Percuſſio digitorum*. Hence that illuſtrious Poet expounding the ſenſe of this expreſſion makes mention of the Thumb, which he therefore calls *argutum*, *ideſt*, *reſonantem*, whoſe verſes very cleare for this buſineſſe run thus:

Martial Epigram.

Cum peteret ſeram media jam nocte matellam
** Arguto madidus pollice Panaretus.*

Arguto pollice, that is, as he hath it in another place * *crepitu digitorum*. And *Propertius* to the ſame purpoſe,

Propertius l. 1. eleg. 7.

——*At illi*

* *Pollicibus fragiles increpuere manus.*

The posture of the same expression prepared to create a sound; The statue of stone at Tharsis which *Plutarch* speaks of to have been made for *Sardanapalus* after his death, and set over his grave, did significantly retain, which statue was formed dancing after the Barbarian fashion, and KNACKING as it were with his *Fingers* over his head like an Anticke: the inscription was, *Sardanapalus* the son of *Anacynderaxa* built *Anchialus* and *Tarsus* in one day, but thou my friend,

Plutarch in morals.

Arrian l. 2 de exped. Alex.

Eat, drinke the wanton Leacher play,
For nothing else is ought I say:

signifying the undervaluing sound produced by such a KNACKING of the *Fingers*, *ede, bibe &c. nam cætera omnia sunt illius sonitus quem efficere manus solet*, as *Athæneus* hath it.

TO BEND THE MIDDLE-FINGER WHILE ITSTIFLY RESTETH UPON THE THUMB, AND SO IN IESTING-WISE TO LET IT OFF, is a trivtall expression whereby we with a FILLIP inflict a trifling punishment, or a scoffe. This FILLIP with the *Finger* or naile, some thinke is so called *à sono fictitio, qui cum Talitrum alicui impingitur, datur*; and *Talitrum à talione, est enim ludi genus inter pueros quo par pari refertur, vel recurvi digiti impressio, unde forte melior denominatio Latinæ vocis à talo, convolutio digitorum quem emulatur*, κονδυλισμος *Græcis*. That this gesture was called *Talitrum* by the ancient Latines appears by *Suetonius*, who speaking of *Tiberius*, and the native vigour of his left Hand, *Articulis ita firmis fuit, ut caput pueri vel etiam adolescentis*

Ironiam infligo. Gestus XVII.

Jun.

Sueton Tib. c. 68.

Cælius. *Talitro vulneraret.* Sometimes they were ſaid *ſcimaliſſare* who in mockery uſed this geſture. A kinde of punishment we uſually inflict upon unhappy wags. Hence that of *Petronius*, *Ego durante adhuc iracundia, non continui manum, ſed caput miſerantis ſtricto acutoq; articulo percuſſi. Percuſſit τῷ κονδύλῳ pueri Gitonis caput.* This ſlighting expreſſion of the *Fingers* gives ſuch a ſlur of diſgrace if uſed to men, that it hath been thought ſuch a diſparagement as wounded a tender reputation. Sir *Francis Bacon* in his charge in the Star-Chamber touching Duells, being then His Majeſties Atturney Generall, informes againſt the hot ſpirited Gallants of thoſe times, who pretended a defect in our Law that it hath provided no remedy for FILLIPS. A ſtrange thing that every touch or light blow of the perſon, (though they are not in themſelves conſiderable ſave that they have got upon them the ſtampe of a diſgrace,) ſhould make theſe light things paſſe for ſuch great matters. The Law of England, and all Laws hold theſe degrees of injury to the perſon, ſlander, battery, maime, and death; but for the apprehenſion of diſgrace, that a FILLIP to the perſon ſhould be a mortall wound to the reputation, he ſaith it were good that men would hearken to the ſaying of *Gonſalvo* the great and famous Commander, that was wont to ſay, a Gentlemans honor ſhould be *de tela craſſiore* of a good ſtrong warpe or web that every little thing ſhould not catch in it, when as now it ſeems they are but of copweb-lawne, or ſuch light ſtuffe, which certainly is weakneſſe and not true greatneſſe of minde, but like a ſicke mans body, that is ſo tender that it feels every thing.

Petron Arb. Satyr

Sir Francis Bacon in his charge againſt duells.

TO BE OKEN WITH THE BARE-FINGER, is their usuall concise expression, who are advanced by confidence to relie upon the strength of their ability, and would by a provoking signall dare, chalenge, defie, and bid one prepare for an encounter, implying a strong presumption of the victory, as if they esteemed him as nothing in their *Hand*. To this expression *Horace* alludes, Contemptuose provoco. Gestus XVIII. Horace l. 1. Serm. 4

*Crispinus * minimo me [provocat] accipe si vis*
Accipe jam tabulas —

TO GRIPE THE LEFT HAND THE THUMBE CLUTCHED IN WITH ALL, is the hold-fast gesture of tenacious avarice, and significant to discover the miserable and penurious condition of a close-fisted niggard, a parcell of the character of an old pinch-penny. This catching and restrained gesture, is an expression often seen in the *Hands* of penny-fathers, and men of a terene complexion, and is parallel to the Thumbe under the girdle. The Ægyptian Mythologists who were very quaint in their occult devices, used to paint out Avarice by this posture of the left hand: And they who allegorically interpret dreames make this hand the symboll of lucre, profit, gaine and increase, as the hand more fitting to retaine: for though it want the diligence and insinuating labour peculiar to the *Right Hand*, and hath not the faculty to scrape and get by such dexterious endeavours, notwithstanding being more dull and sluggish, the retentive appetite thereof is thereby increased, and it is the Misers maxime, and as it were the signet on his wretched hand: Avaritiam prodo. Gestus XIX. Pierius Hierogl. l. 35. Artemidorus de Somn. interp.

Non minor est virtus quam quærere parta tueri.

Solinus cap. 5. Camerarius in Hor. Suc. This hand by the grave testimony of *Solinus*, which *Camerarius* also affirmes, to doe any thing is lesse agile; but to beare burdens, and to comprehend any thing strongly is more fit;

Judges 5. for *Jael* tooke the hammer in her *Right Hand*, but the naile in her left, which she smote through the temples of *Sisera*: and the three hundred Souldiers

Judges 7. of *Gedeon* held their lamps in their left hands, and the trumpets in their *Right* Hand, which

Marius in Bibl. *Marius* hath drawne into an allegorie of other significations.

Offensiunculam resentio. Gest. XX. TO GIVE ONE A RAP WITH THE FINGERS HALF BENT, OR KNUCKLES, is their expression who would vent their sleight anger or dislike upon others; or would softly and modestly knocke at some doore. This posture of the *Hand* was called by the Ancients *Condylus*, *Scilicet digiti articulus, aut nodus in curvitura quæ digitis flectitur.* The stroake inflicted with the *Hand* thus composed, hath from antiquity retained the name of *Condyl*; this the Greeks call

Cælius Rhod. var. lect. κονδυλίζειν. We read of a boy who attended at the banquet of *Æneas* slaine by *Hercules* with a stroake of his *Condyl*, called *Archias* as *Hellenicus* writes, other *Eunomius*, the sonne of *Architeles*, but in *Phoronidos* 2. he is named *Cherias*, who dyed of that blow in Calydon, although *Hercules* intended not his death, but chastisement. The Greeks also write that *Thersites* was slaine by the *Condyles* of *Achilles*, because he had stricken out the eye of *Penthisilea* slaine by him with his speare. This gesture is sometimes used by those who would signifie their desire of being

let

let in at a doore, and in this sense it was modestly used by *Bagoas* the Eunuch at the tent doore of *Holofernes* his master, whom he supposed to have slept with *Judith*. *Dorleans* upon *Tacitus* saith, he did *plausum facere manibus* to awaken his master, but it is most likely he used the sound of this gesture as a mannerly watchword to intimate his attendance without, and a desire to come in and speake with him; an expression that hath been ever used by such who came to salute or speake with great persons in a morning, to intimate their modest and obsequious attendance, which they seemed by that low knock to desire their patrons to take notice of.

Judith 14.

See Dorleans upon Tacit.

TO PUT THE FINGERS INTO A GRIPE OR CLAW-LIKE ASPECT, and to SCRATCH or CLAW another therewith, is the impotent expression of a curst heart that eagerly desires to set a marke of its displeasure upon those that have provoked it to a splenitique use of its pounces. But this is no manly expression of the Hand, as more properly appertaining to children and vixens, who are prone upon any provocation to wreak their despite upon others with the talons of their indignation. Fury that hath furnished all men with weapons, left the tongue & the nail to the impotent part of humanity, two venemous weapons, and apt to wranckle where they fasten. And if we see this naile-rubricke in the face of any, we are apt to infer that it is the marke of some such impotent creature.

Iram impotentem prodo. Gestus XXI.

TO PRESENT THE INDEX AND EARE-FINGER WAGGING, WITH THE THUMB AP-

Stultitiæ notam infigo. Gestus XXII.

APLIED UNTO THE TEMPLES, is their expression who would scornfully reprove any for failing in any exercise of wit, or for some absurd stumble of a tripping and inconsiderate lip, or for some errour in manners and behaviour: For, this most ridiculous affront implies such men to be Asses. The reason is, for that man only by natures provident donation hath received eares fixt and immoveable, whereas that which appears most moveable and stirring in that dull animall is his eares; and the WAGGING OF THE FINGERS goes for the WAGGING OF THE EARES, which cannot be done otherwise by reason of this naturall prohibition. *Perseus* alludes to this ironicall signification of the *Fingers*,

Nec manus auriculas imitata est mobilis albas.

Perseus Satyr. 4.

Hence *Manum addere* the Adage, a metaphor taken from this gesture. The same gesture if you take away the motion, is used in our nimble-fingered times to call one Cuckold, & to present the badge of Cuckoldry, that mentall and imaginary horn; seeming to cry, O man of happy note, whom fortune meaning highly to promote, hath stucke on thy fore-head the earnest-penny of succeeding good lucke; all which upbraiding tearmes many understand by this gesture only of the *Fingers*; for in this sense the common use hath made it the known signall of disparagement, so naturally apt are the *Fingers* to speake scoffes: For, lacivious disdaine masked by scorn under the disguise of a facetious wit, out of an itching disposition hath been ever very prone to devise and happen upon waies to vent her conceited bitternesse, it being the guise of overweening wit to despise and undervalue others:

Erasm. Adag.

Hence

Hence comes your ſcornfull frumpe and drie ſcoffe, keen jeers that wit hath turned up trump, wherein the dealer rubbeth with a gibe, making another his laughing ſtocke; which cunning game is received into Rhetoricke, and called an Ironie, a Trope, which gives a man leave cloſely to carpe at the manners of men, wherein what which is expreſſed by words, the contrary is ſhewn by the geſture: nay we may make a wity board without the helpe and concurrence of an unhappy word, and your broad verball jeſt is nothing neare ſo piquant as theſe foule habits of reproach by geſture, which broch men as it were with a ſpit, and having once entred into the quicke like ſhafts with barbed heads a long time gaule with a ſticking miſchiefe: and to this feat of mockery the *Fingers* have been proclive to faſhion out contempt, provoked forward by a naturall dicacity.

TO LOCKE THE THUMBE BETWEENE THE NEXT TWO FINGERS, is an ironicall vulgariſme of the *Hand* uſed by Plebeians when they are contumeliouſly provoked thereunto, and ſee that they cannot prevaile by vieing words, their ſpleene appealing to their *Fingers* for aid, who thus armed for a dumbe retort, by this taunting geſture ſeem to ſay avant. This poſition of the *Fingers* with the Ancients was called *Higa*, and the moderne Spaniards by objecting the *Hand* formed to this reproachfull expreſſion, imply as much as if they ſhould ſay *pædicavi te*, with us it is uſually their garbe who mocke little children.

Improbitatem objicio. Geſtus XXIII.

Ramirez upon Mart

Parcè do. Geſt. XXIV.

TO GIVE VVITH TWO FINGERS, is a parcimonious expreſſion of the *Hand* often ſeen in *clutch-fiſts niggards*, and *pinch-pennies*, from whoſe geſture the Adage came, *Dare contracta manu, id eſt* [*parce & frigide aliquid dare.*] Hence the Spaniards in the propriety of their Tongue, expreſſe covetouſneſſe by a *ſhort* Hand, and bounty by a long and *large* Hand. Theſe phraſes do often occur in *Guzman*, which I take for a ſubtile contexture of the proverbiall riches and gravity of the Spaniſh Tongue. *Salomon* diſlikes this geſture, where he ſaith, *Let not thy Hand be open to take, and cloſed when thou ſhouldeſt give.* And *Artaxerxes* the ſon of *Xerxes*, who was ſirnamed *Long* Hand, becauſe he had one Hand longer then another, was wont to ſay, that as a Prince (who was Gods image upon earth) he had a Hand to give, to wit, a *right* Hand very *long*; the other to with-hold and take away, to wit, a left Hand, contracted and very ſhort; adding that it was a more Princely and Royall property, to give, then to take away.

Plutarch Apotheg.

Numero Geſtus XXV.

TO BEGIN WITH THE FIRST FINGER OF THE LEFT HAND, AND TO TELL ON TO THE LAST FINGER OF THE RIGHT, is the naturall and ſimple way of numbring & computation; for, all men uſe to count forwards till they come to that number of their *Fingers*, and being come to that number, prompted as it were by nature to returne at this bound or But of numericall immenſity, (about which all numbers are reflected and driven round,) they repeat againe the ſame numbers returning unto unity from whence

whence their account began, which we muſt not account as an accident, but a thing propagated from the fountaine of nature, ſince it is ever done and that by all Nations. For the *Fingers* by an ordinance of nature, and the unrepealable ſtatute of the great Arithmetician, were appointed to ſerve for caſting counters, as quicke and native digits, alwaies ready at *Hand* to aſſiſt us in our computations. Hence ſome have called man a naturall Arithmetician, and the only creature that could reckon and underſtand the miſtique laws of numbers, becauſe he alone hath reaſon, which is the ſpring of arithmeticall account; nay that divine Philoſopher doth draw the line of mans underſtanding from this computing faculty of his ſoule, affirming that therefore he excells all creatures in wiſdome, becauſe he can account: and indeed not the leaſt of the more ſubtill part of reaſon doth depend upon this Arithmeticall infuſed quality. Hence we account ſuch for idiots and halfe-ſould men who cannot tell to the native number of their *Fingers*. And if we count the dole of nature, and thoſe numbers that were borne with us and caſt up in our *Hand* from our mothers wombe, by Him who made all things in number, weight & meaſure, we ſhall finde that there are five *Fingers* ranged upon either *Hand*, which quinary conſtruction of the *Fingers*, as being of a myſticall perfection is much canvaſed by the Pythagoran Philoſophers, and called marriage, becauſe it is a compound of the firſt numerall male and female; it is alſo fitly tearmed nature, becauſe being multiplied it determins and rebounds upon it ſelfe, for five times five makes twenty five, and multiplied, by an old

Plato.

Plutarch Moral.

number

number it still representeth it selfe, for if you take five unto five by doubling the Cinque you make the Decade; and there is in it a naturall vertue or faculty to divide, as appeares in the *Fingers* of each *Hand*, so that nature seems to have tooke more delight to order and compose things according to the number of five, then to fall upon any other forme that might have proved spherical. Hence *Plutarch* observes that the Ancients were wont to use the verbe *pempasesthai* when they would signifie to number or to reckon. And the *Memphian* Priests in their Hieroglyphiques, by a *Hand*, the *Fingers* set upright, used to figure out Arithmeticke. Great is the perfection of the totall summe of our *Fingers*, for Ten is the fount and head of all numbers, for this is compounded of 1. 2. 3. and 4. which united, summe up Ten; the most compleat of numbers, as possest of the formes of all the others, for both the eaven and odde, the square, cubique, plaine, the linear, the monade, and compound, with all the rest, are comprised in the Decade; which therefore *Pythagoras* the Samian, who was thought to be the first Author of the name Philosophie, as *Plutarch* affirmes, concludes the Denarie to be the most absolute perfection of numbers, because as the Poet saith we have,

Plutarch in moral.

Ovid. l. 1. Fastorum. —*Tot digitos per quos* [*numerare*] *solemus.*

Hadrianus Junius by an elegant and neat discription, seems to allude to the intention of nature in devising the *Hand* so fit for all accounts, that it may serve for a counting table;

Hadrian Jun. in Ænigmat

Porrigor in ramos quinos, & quilibet horum
Diditur in triplices nodos, nisi quintus egeret
Uno, qui solus respondet robore cunctis

Undiq;

Undiq; colligulis surgo, in vallumq; reſido
Aſt Abaci deſit ſi fortè, ego munia præſto.

Abacus being a counting-table, ſuch as Arithmeticians uſe.

An

An Index to the following Alphabet of naturall Gestures of the FINGERS.

Which Gestures, besides their typicall significations, are so ordered to serve for privy cyphers for any secret intimation.

A	B	C	D
Figures ont the I *Gesture.*	II *Gest.*	III *Gest.*	IV *Gest.*
E	F	G	H
V *Gest.*	VI *Gest.*	VII *Gest.*	IX *Gest.*
I	K	L	M
X *Gest.*	XI *Gest.*	XII *Gest.*	XIII *Gest.*
N	O	P	Q
XIIII *Gest.*	XV *Gest.*	XVI *Gest.*	XVII *Gest.*
R	S	T	V
XVIII *Gest.*	XIX *Gest.*	XX *Gest.*	XXI *Gest.*
W	X	Y	Z
XXII *Gest.*	XXIII *Gest.*	XXIV *Gest.*	XXV *Gest.*

A Inven tionem labo- ro.



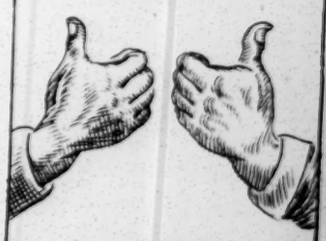
B Fleo.



C Appro bo.



D. Extollo.



E Collateraliter mon stro.



F. Indico.



G Terrorem incutio



H Silen- tium indi- co.



I. Redarguo.



K Compello.



L Veto.



M Diffidentiã noto.



N Mol litiem pro do.



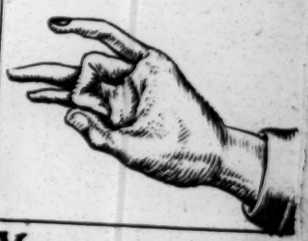
O Conviciũ facio.



P Contemno.



Q Ironiam infligo.



R Contemptuosé provoco.



S Avariciam prodo.



T Offensiunculam resentio.



V Iram impotentẽ prodo.



W Stultitiæ notam infigo.



X Improbitatem objicio.



Y Parce Do.



Z Numero.



Courteous Reader, in ſome copies thou ſhalt find theſe miſtakes, hereafter mentioned, which I pray thee charitably to amend, or not to cenſure.

PAge 3. line 18. for an read in, p. 22. l. 6. r. all good things, p. 43. l. 20. the paragraph indicative belongs to the laſt paragraph of that geſture in p. 44. p. 62. l. 26 r. Rabbin, p. 76. l. 17. r. δεῖνον, p. 73. l. r. manners, p. 76. 34. leave out of, p. 83. l. 7. r. the, p. 90. in the margin r. *Pulcheriæ* with a Capitall, p. 94. l. 6. r. *utraſq;*, ibid. l. 30. r. affection, ibid. l. 32. r. *impreſſam*, p. 96. l. 30. r. STRETCHED, p. 112. l. 33. r. *dextramq;*, p. 17. l. 34 r. *Chirothlipſia*, p. 141. l. 15. r. inſtituted, p. 143. l. 10. r. coevality, p. 149. l. 1. r. *ſanat*, p. 161. l. 16. r. 1000. p. 167. l. 19. r. thanks, ibid. p. l. 14. malicious, p. 17 and 64. a marginall quotation ſuperfluous.


Grandiloquentia
Cleon.
Hortensius
CHI
RONO
MIA
Andronicus
Delicia mea
Ego in sublime ferar
Echo
Echo
Echo
Omnia perinde ut agantur
Roscius.
Demosthenes.
Cicero.

CHIRONOMIA:

Or,

The Art of Manuall Rhetorique.

WITH THE

Canons, Lawes, Rites, Ordinances, and Institutes of RHETORICIANS, both Ancient and Moderne, Touching the artificiall managing of the *HAND* in Speaking.

Whereby the Naturall GESTURES of the *HAND*, are made the Regulated Accessories or faire-spoken Adjuncts of RHETORICALL Utterance.

With *TYPES*, or *CHIROGRAMS*: *A new illustration of this Argument.*

By *J. B.* Philochirosophus.

Ratio est Manus Intellectus; Rationis Oratio; Orationis Manus. Scal.

LONDON:
Printed by *Tho: Harper*, and are to be sold by *Henry Twyford*, at his shop in Fleet-street. 1644.

To His
HONOVRED FRIEND
WILLIAM DICONSON
ESQUIRE.

SIR,

AFter I had once well reliſhed the ſweetneſſe of your converſation; having calculated your temper and diſpoſition according to the meridian of Friendſhip, I ſoone propoſed you to my ſelfe as an Idea and patterne of all Humanity. This

apprehenſion I have of your virtues, is ſo deeply ſetled in my underſtanding, that I finde it difficult to reſtraine affection from dilating upon this Argument, even to a Panegyrique: Yet I confeſſe I doe not more truly honour and revere you under any one notion, as I doe in that relation you ſtand in to my worthy Friend your Son, a relation which you have made more reverend and amiable, by the felicity of your comportment. There, Nature and Education are in their Zeniths. This is the *Achma* of worldly Beatitudes, when by a reciprocall invention, without the con-

fuſion of diſtance and proximity, reverence and affection; there reſults by converſe, *idem Alter, & Alter Idem*: were not this a truth that hath oft beene viſible to diſcerning eyes, I might be thought a little to play the Poet, and this aſſertion taken for an Allegory. Sir, the congruity of this Art, with your Nature, in gaining upon the affections of men, hath made me pitch upon you as a competent Iudge and Patron: To you therefore I conſecrate this Fruit of my *Hand*, as to one well read in the prudentiall Laws of Civill Converſation, and by conſequence knowing, to man-

age the *Hand* of your Intellect and Reaſon (your reaſon and ſpeech) to the beſt advantage and utterance of diſcretion and honeſty. Be pleaſed in returne of thoſe expreſſes of your affection and reſpect I have received from you, to accept of this demonſtration of reſpect from him,

who is

Your faithfull friend to command,

IO. BULVVER.

To his affectionate Friend the Authour,
On HIS
CHIRONOMIA.

THe *Hand* of Nature plac'd the Eye and Eare
As Parallels within *Minerva's* ſpheare:
Th'aſt ſet the Underſtandings Optique line
Above the common ſenſe of Diſcipline,
By Thy life-ſpeaking Types, engraven by
A keen beame borrow'd from Thy Muſes eye.
The ſprucer Arts of Speech will grow more neat
And rich in utterance, by Thy conceit.
Demoſthenes might here his garbe refine,
And *Cicero* out-act his *Cateline:*
Nay, in Thy Glaſſes typicall Expreſſe,
Commanding *Rhetorique* may mend her dreſſe.
Th'aſt drawn all bookes *de Oratore*, dry:
And *Polychronicons* but few will buy,
While they may have Thy *Hand* to draw and mend
All Action by, their Mindes can well intend.
Alcides Chaine is Thine by juſt ſurprize,
Plac'd in Thy *Hand*, fix'd to the peoples eyes;
Who may'ſt with greater ſway by this *Hands* tongue
The Wiſe command, then he his long-ear'd throng.

Singularis amicitiæ ergo,

THO. DICONSON, *Med. Templ.*

To his loving friend the Author,
On HIS
CHIRONOMIA.

WHat dream laſt night I had! how ſweet! how (high!
And when I wak'd, how I deſir'd to die!
If death ſuch ſleep had been: *Minerva's* Phane
Me thought wide open flew to entertaine
Thy faire *Chironomie,* which there inſtall'd
Was by *Wits* Hand the new *Palladium* call'd.
The *Graces* Hand in Hand appear'd, in ſigne
Of honour, acting with the Triple Trine,
The new perſwaſive geſtures of thy Art:
But when I ſaw Thy active *Muſes* part
So well perform'd, I loſt my raviſh'd ſenſe,
Orecome by her *Hands* ſilent Eloquence.
May this good Omen ſtrike Thee luck, and force
The Worlds dull eye to like Thy *Hands* diſcourſe,
Untill the Honours on Thy Front that ſtick,
We count with the Right Hands Arithmetique.

J. D.

Ad ſummum GESTUUM Artificem, & *Chiromyſten*, in CHIRONOMIAM.

CVm Venerem ſpectas blandam mirare figuram
Omnia concinno membra decore nitent.
Omnia ſint formoſa, tamen ſuperantur ab Vno;
Non habuit talem vel Cytherea Manum:

Ad eundem.

HOc ſi ſit verum, ſenior quod prodidit olim
Scaliger, haud poterit pulchrior eſſe liber.

[* Pulcher quod πολύχειρ, ex ſententia Julii Scaligeri.]

Ad eundem.

ALtera jam teritur Bellis Civilibus ætas,
Luxuriátque novo ſanguine triſtis humus:
Tu tamen in tuto es, nec territat hoſticus enſis;
Defendit Manuum Te numeroſa MANUS.

Ad eundem.

Gything's commended, ſo is *Martin* too,
For Hands of any ſort: but their Pens doe
Fall ſhort of thy Quills worth; th'are at a ſtand,
Admiring You that write a better *Hand.*

JO. HARMARUS,
Oxonienſis φιλίατρος.

Amico ſuo ingenioſiſſimo, in CHIRONOMIAM.

CHIRONOMON, geſtus Naturæ legibus effers,
Commenſuratos, Rhetoricoſq; facis.
Articulis, Digitis, Abacumrationis adornas,
Calcula et in Digitos mittere viva doces.
Sculpturæ ſecreta typis manifeſta renident,
Adventu lucis ſplendidiora novæ.
Tunc fugienda notas, ſed nævos primus Agentis,
Chiroſolæciſmos prævaricantis, habes.
Rhetoris invadis gravido comprenſa maniplo,
Omnia puncta, gravi ſuavis ubique MANU:
Dulce decus Charitum! Manuali ſemper ab ore
Verbula commenſo geſta decore ſonant.

R. G. *Nomenclator Chiro-muſæ.*

Of the neceſſitie and dignitie of this Art of MANUALL RHETORICK.

PRÆLUDIUM.

HOw prevalent Geſtures accommodated to perſwade, have ever been in the *Hand*; both the Ancient Worthies, as alſo Uſe and daily Experience make good, it being a thing of greater moment then the vulgar thinke, or are able to judge of: which is not onely confined to Schooles, Theaters, and the Manſions of the Muſes; but doe appertaine to Churches, Courts of Common pleas, and the Councell-Table; where we daily ſee many admirable things done by thoſe, who in the courſe of Humanitie and profitable ſtudies, have been well inſtructed and inform'd in this facultie of the *Hand*. And the wiſedom of the Ancients is in good part placed in this care and diligence, That they who were nouriſhed to the hopes of great dignities, ſhould have com-

compoſed and comely motions, which might ſignifie an ingenious Minde, and adorne their very Eloquence. Some may perchance imagine, that this *Manuall* Rhetorique is a vaine and unneceſſary Art, becauſe they ſee little writ by the Greekes, who were the Doctors of Eloquence; and but few things thereof by the Latines: when yet theſe men of excellent wits of both Nations, have with great artifice beautified all the ſublime kindes of Eloquence, to heighten the Grandieure of a majeſtique Utterance. *Creſollius* alleadgeth many cauſes why this one part of moſt noble Science ſeemes (though not as neglected, yet) paſſed by and omitted by thoſe great lights of Antiquitie. For, the Greekes borne in a region, which by reaſon of the thinneſſe and puritie of the aire, was more fertile of good wits then any other productions; had naturally both motions of the Minde and Body to explaine and unfold their cogitations and recondite ſenſes with an incredible facilitie: by reaſon whereof they leſſe needed the precepts of this Art. For ſince they had two Palæſtra's, wherein a double *Chironomia* was practiſed, one of Armes, another of Peace, and proper to the pacifique temper of Humanitie: a domeſticall Theater, Doctors and Rhetorique Profeſſors, and publique Declamations; having in common among them, ſuch

il-

lluſtrious aides of Pronunciation; no marvell hat ſo few Rhetoricians have left any Manuſcripts of the Conformation of geſture; this rtifice of the *Hand* being a thing ſo common, nd as it were naturall unto them. Which vo-ubility of a prompt & eaſie nature, wonderfully accommodating it ſelfe to all things, made the Satyriſt ſay, that the whole Nation of the Greekes were Comœdians: for in the Scene and Theater, and in graphicall aſſimilating and imitating the affections, there were few of any Nation could match them, and none that could out-act them. And as they were very ſtudious in all kinds of literature; when they apply'd their minds to eloquence, t cannot be ſaid how they excel'd in geſture, by the force and guide of Nature; which perchance was the cauſe why the Stagerite ſaid, τὸ ὑποκριτικὸν to be τῆ φύσεως, That Rhetorique was naturall, and that any one, without the inſtructions of a Teacher, ſeems to be of himſelf & by a Naturall ingenie, fit to raiſe motions in himſelfe and others. But the Romans comeing out to ſpeake, not from under the Canopie of *Minerva*, but the Pavilion of *Mars*, being not of ſo ready & poliſhed a wit, thought it convenient and neceſſary to have books of Inſtitutions for the Conformation of theſe Rhetoricall expreſſions: of which, *Plotius* and *Nigidius*, two great Doctors in theſe Ele-

Juvenal. Satyr. 3.

Ariſt. l. 3. Rhet.

legancies, (to omit others) publiſhed their beauteous Commentaries. They that follow *Ariſtotle* in his miſtaken opinion of *Action*, eſteeming theſe Chironomicall Notions as things of no great matter, are much deceived: for that great Doctor of the * *Lyceum* (as *Creſollius* well obſerves) ſpake rather of himſelfe, then of all men in generall: who being of a moſt excellent wit, and by Nature furniſhed with all ornaments, he contemned Rhetoricians, as ſeeing himſelf to have little need of thoſe petty Rules which were carried about for the conformation of Manuall geſtures. For elſe, he had *Demoſthenes* in his eyes, a man wholly compoſed of this Artifice, and turn'd after a manner, upon the wheele of Rhetorique: who at firſt, by reaſon of his naturall imperfection herein, was much diſcouraged: by which it appeares, that an Oratour is not borne, but made: and to ſpeake well and laudably, there is need of ſtudie and ſtriving, before the facultie can be attained. For as for this opinion of ignorant men, who thinke that Geſtures are perfect enough by Nature, and that the climate availes nothing, it being not materiall whether the *Hand* be moved hither or thither: that every one may pleaſe himſelfe, obſerving no rule or admonition of Rhetoricians: The daily Example of ſpeakers refute. For we ſee many both in ſacred

* Ariſtot. Schoole neere Athens.

cred and prophane places, ſo prepoſterouſly & ilfavoredly expreſſing their minds, that 'tis a wonder how any eye can behold them with attention. Certainly, men poliſhed with Humanitie, cannot without loathing, behold the prævarications of ſuch durty and ſlovenly Oratours, and with a juſt indignation diſtaſte their inconſiderate action. If the Naturall motions were abſolutely compleat, & ſufficiently fit to open & unfold the ſenſe of the Mind; or were accommodated to gaine good will, or opportune for the incredible force and varietie of the affections; would theſe goodly Orators and lovers of faire ſpeech ſo bewray themſelves, and wallow in the dirt? But this is enough, to prove that the actions of the *Hand* are not perfect by Nature. Therefore let theſe upſtart and tumultuarie Oratours bragge as much as they will, of the force of Nature, and facilitie of Geſtures. Reaſon, and the ſayings of the learned Ancients doe not onely gainſay them, but prove theſe Coſmetique geſtures of the *Hand* to be things of great moment, & the very Palme and Crown of Eloquence. Had the ancient pieces of this Art (which ingenious Oratours writ of old, more for the benefit of after-times then their own) come to our *Hands*, men might have beene more ready in ſpeaking then they are, and not ſo prone in theſe points, to offend

the

the discreeter part of their Auditory; but since those helpes are lost. I cannot see how an Oratour can be perfect and absolutely compleat, that hath not consulted with the Oracle of *Quintilian*, about this Manuall pronunciation; whose institutions contain all those ancient subtleties that escaped the injurious *Hand* of Time. Things which of old, they were wont to learne with their Grammar, as *Sidonius Apollinaris* witnesseth, which perchance, was the reason why *Polihymnia*, whom that learned Senatour affirmes to have taught the Elegancie of Gesture, the same by the Greeks is said to have taught Grammar and Letters. And indeed *Decencie* of expression doth so depend upon this Art, that (as Grammarians observe) *Decencie* is properly spoken of *Gesture*, and motions of the *Hand* and *Body*, and it so exalts Beauty from the concrete into the abstract, that Nature and the tacit voice, and assent of all men, allow of it as a thing very materiall in commerce, and is so look'd for at the *Hand* of an Orator, that the defects of extemporarie and jejune Orations, have been covered by the Elegancies of this Artifice; and those that have come off unhandsomly with their expressi ns, for want of these comely and palliating graces of Elocution, were ever laughed at, and justly derided.

Cassiodor.

CHIRONOMIA:

OR, THE

ART OF

Manuall Rhetoricke.

THE Clazomenian Sage (as *Plutarch* reports of him) upon a curious ſpeculation of the properties and motions of the *Hand*, as it were in an extaſie of admiration, concluded Man to be the wiſeſt of all creatures, becauſe he had *Hands*, as if they were the ſpring and fountaine of all intellectuall and artificiall elegancies: which opinion of *Anaxagoras*, *Galen* with great elegancie and humanity, by way of inverſion corrects, That becauſe Man was the wiſeſt of all creatures, therefore he had *Hands* given him, the *Hands* being added, that as he was the moſt intelligent, ſo he might have fit organs to do and explain what his knowledge did inlight him unto; *Art* in the *Hand* being the ſame with *Science* in the *Intellect*; nor is the Genius of Nature ſilent herein. *Plutarch* endeavours to give an Allegoricall interpretation of this ſaying of

Anaxagoras.

Galen de uſu partiũ lib. 1.

Ariſt. de part. Animal lib. 4 cap. 10.

Plutarch in moral.

Anaxagoras, Manus eſt cauſa ſapientiæ. Manus id eſt experientia, eſt cauſa ſapientiæ: But in regard of the Rhetoricall properties of the *Hand*, Man may well be called *Chiroſophus, id eſt, Manu ſapiens*, Hand-wiſe. *Galen* excellently obſerves Man to be armed by Nature with three weapons, Reaſon, the loud weapon of the *Tongue*, and the *Hand*, which may be gave the hint to the Preſident of the Colledge of Critiques to make them all three *Hands*, in that golden ſaying of his, wherein he ſubtilly ſets forth the Rhetoricall force and dignity of the *Hand, Ratio eſt manus intellectus, rationis oratio, orationis manus.* Hence the *Hand*, the famous *companion of Reaſon* hath ever obtained the preheminence in geſture, and been the *Domius fac totum* in all matters of corporeall eloquence, as appeares by the cleare teſtimony of the learned Sages, and the *Chirogrophie* of elder Time. *Hippocrates* calls the *Hand*, *Optimum dicendi magiſtrum.* The brother of *Baſil* very copiouſly ſets out the Rhetoricall worth of this goodly *Scepter and Caduceus of ingenuity. Rectè ſtatuitur, manus eſſe proprium quoddam naturæ loquendi facultate præditæ inſtrumentum, hunc potiſſimum ad finem effectas ut earum opere expiditior in nobis ſermonis eſſet uſus.* *Caſſiodorus* ſaw alſo the force of this Hand-maid of wiſdome, and living implement of elocution, *Manus ſingulariter datæ ad multas cogitationes noſtras communitur explicandas.* The younger *Plinie* would have this ſaying marked and regiſtred, *Recitantium propria pronunciationis adjumenta eſſe manus.* And one taking his hint out of the Poeſie of *Homer*, makes this honourable mention thereof,

Galen de uſu part. lib. 1.

Scaliger exercit.

Hippocrates in lib. de flatibus

Greg. Nyſſ. l. de Hom. c. 8.

Caſſiod. l. de Anima cap. 18.

Plin. Jun. lib. Epiſt. 19.

Deſectis manibus pereunt quoq; Palladis artes.

Hence

Hence the Latines significantly call the *Hand*, *Manum à manando quod hoc instrumento potissimum actiones è nobis emanent.* Therefore the Greeks for good cause seem to have called the *Hands*, χεῖρες ἀπὸ τῆς χρήσεως *ab utilitate*, for that they are not only assistant to eloquence, but doe incredibly conduce to all the offices of Reason and Humanity. For it is the choisest Friend of Art, the Artificer of Elocution, the Brother of the phansie, and Remembrancer to her that dwells backwards in the high Towre of Pallas, the Bodies will and Intellect, the Gift, the wit, and ingenuity of the outer man, and the better Genius of the Microcosme: In which *Minerva's* darlings, the Phalanx of the Muses, and the Pierian Band, are trained & exercised as in a convenient *Palestra* or *Gymansium*. The Logisticall motions that appear in the *Hands* of Disputants, as they demonstrate the large command of the signifying faculty of the Body which flows not only into the vocall organs, but proceeds so far, as to the *Hands*: so they significantly argue the *Hand* to be a peculiar instrument of reasonable nature, especially ordeined to set a glosse upon the vocal expressions of the mind. The *Hand* being a part so prompt & officious to afford the Tongue necessary aid, so powerfully inclined by its naturall gifts and abilities to bring relieſe to reason, so apt and fit on all essayes to deale in matters of expression, and to affect the hearers mindes, that whereas Man by a happy endowment of nature is allowed two instruments, *Speech* and a *Hand*, to bring his concealed thoughts unto light; the *Tongue* without the *Hand* can utter nothing but what will come forth

Chiron. Meletius de nat. Hom.

lame and impotent, whereas the *Hand* without the discourse of the Tongue, is of admirable and energeticall efficacie, and hath atchieved many notable things. All Histories abound with the exploits of the *Hand*, which hath performed and brought to passe more things by a significant silence, then the Tongue hath ever done by an audible demonstration. *Apollonius Tyaneus* by his most famous example alone, shall serve to cleare this point, who when he had with an incredible religion observed the Pythagorean silence, neither had suffered any word to fall from him during the space of five whole yeares; yet when he came into Cities labouring of sedition, τῇ χειρὶ τὸ τῶ προσώπω *manu atq; vultu sedabat discordias*: After which manner hee travelled through Pamphylia, Cilicia, and other regions of the earth: For whatsoever is expresst by the *Hand* is so manifestly spoken, that men of the most obtuse understanding that are not able to conceive of the words pronounced in an unknown Tongue, to whom an Oratours spent oyle is meerly lost, because their rich and elegant expressions in conceits transcend the pitch of their capacity: yet these may see and perceive the intention of the *Hand*, which by gestures makes the inward motions of the minde most evident: for, all men (a thing nature hath so appointed) are stirred & moved by the same motives of the mind, and doe in others understand and take notice of the same moving demonstrations, by experience judging and approving in themselves those affections that outwardly appeare to worke upon others. Hence the ingenious are forced to confesse that all things are more expressive in the

Philostratus in vita Apollonii

Hand

Hand, as that which doth garniſh the ſenſe of words, and gives the ſhape, figure, and winning glory unto eloquence. This ſtrengthens *Speech* with nerves, and the ſinewed cords of twiſted Reaſon. *Speech* divided from the *Hand* is unſound, and brought into a poore and low condition, flags and creeps upon the ground. The babling Tongue (indeed) may have a long and ſpacious walke, and the full mouth may prate and run ore with large and loud impertinencies, but without the concurrence of the *Hand*, the mouth is but a running ſore and hollow fiſtula of the minde, and all ſuch ayery traſh but the cracks of an uprofitable lip that wants the aſſiſtance of thoſe native Orators which were deſigned to attend the perfect iſſue of a well delivered cogitation: for what can we expect from that eloquence that neglects the motions of the *Hand*? or what can we conceive can be wrought out of that which is maimed and deformed, that ſhould bee able to worke upon the affections? Whence a grave Father, an Author of Claſſicall authority (the high pitch of whoſe fancie ſome may chance to admire) borne on the rapture of his thought, run ſo high in his expreſſions, that he denies that man could have enjoyed the honour of an articulate voice, had not nature planted this magazine of *Speech* in the body, and ſtored it with native ammunition for the defence and arming of *orall reaſon*. And verily if Man were diſarmed of this native weapon, or organ intended for the ſpeciall advancement of utterance, wanting the ſubtle force of his *Hand* and *Fingers*, the expreſſion of his Tongue would be very weake and unhewed; for the motions of

Greg. Nyſſen l. de Hom. opific.

the *Hand* in pronuuciation, doe much enrich and endeare the expreſſions of the Tongue, which without them would many times appeare very meane: And if we conſider the orations yet remaining among the ruines of former ages which were publickly pronounced, wee may ceaſe to admire the advantages they have had over others, or themſelves only penned; ſo that we may not ſo much wonder how they having been armed by diſcourſe and voyce (together with the emphatical aſſiſtance of the *Hand*) have produced ſuch prodigious effects: For, theſe gracefull aids of Speech and advantages are ſo peculiar to *pronunciation* and the *Hand*, that the Pen or Preſſe knoweth not what they mean. This is ſufficiently confirmed by what *Quintilian* reports of *Hortenſius*, a long time Prince of Orators, afterwards Coevall and Competitour with *Cicero*, but alwayes accounted the ſecond, whoſe writings notwithſtanding were ſo ſhort of that fame of his living eloquence of pronunciation, that it appeares there was ſomewhat in thoſe Orations he pronounced which pleaſed very well, which they who came afterwards to read could not finde; the gifts of ſpeaking and writing well, although compatible, yet not ſo inſeparable that he who pretends to one, muſt neceſſarily bee poſſeſt of both. That Virgin Monarch, Queene *Elizabeth* of famous memory, whoſe Apothegmes may paſſe among the Oracles of Royall Reaſon, and Civill Prudence, having heard, or rather ſeen a Sermon that was preached before Her with the advantage of pronunciation, was much affected and taken therewith, and having the ſame Sermon afterwards preſented unto Her,

Fabius lib 11. cap. 3. de Inſt. Orat.

Her; when She came to read it, and found not the insinuations of elocution and gesture, gave Her judgement of it, That it was one of the best Sermons She ever heard, and the worst she ever read.

Not only prophane, but sacred Authours have taken notice of this solemne bond and Rhetoricall obligation between the *Hand* and the mouth, and have not only allowed the language of the *Fingers* by which the Ancients were wont to speake, but have likewise punctually set downe the office of these sides-men the *Hands*, and gravely noted their necessary imployment and concurrence to the more advantagious setting out of speech. Among the recorded advantages of gesture and Rhetoricall uniformity, the observation of *Noverinus* is not to be passed over in silence, whose ingenious animadversion it is, that the Septuagint in their version of the Proverbs, where *Solomon* bringeth in wisdome speaking; and where St. *Hieroms* translation, or the vulgar Latine hath it, *Extendi manum meam*, in the Septuagint translation it is ἐξεπέτασα λόγους *& extendebam sermones*; for that speech may have life and efficacie in it, the *Hands* must goe out, and gesture must appeare to the eye that it may give evidence to both senses: And *Solomon* where he accuseth the sloathfull man for not bringing his *Hand* to his mouth, seems to have cast an eye upon the old Ægyptian symboll, and to have said, his *Hands* touch not his lips, his action agrees not with his voyce: For to this sense the Expotition of Saint *Gregory* may with little wresting be drawn, *Manum ad os porrigere, est voci suæ opera concordare*; a good dependance &

Noverinus in elect. sacr. Cap. 1. v. 24.

Proverb. 19. 24.

neceſſary relation, the *Hand* is joyned to the lips, and the lips muſt be ſo knit and held with the *Hands*, that ſometimes our very words and ſpeeches are turned into *Hands*, as the Septuagint in this place inſinuate. And it is obſervable that the
Acts 2. 3. Spirit that is called the *Finger* of God, appeared under the form of fiery Tongues, a moſt excellent connexion! and it may be not without a Rhetoricall myſtery of divine and powerfull elocution, the gift of ſpeaking being granted hereby as well to the *Hand* as the *Tongue*, and a doore of utterance opened by the Spirit in both; no marvell therefore that they of *Liſtra* ſeeing the chiefe Speaker of the Apoſtles ſpeaking in the power of theſe Tongues, as this *Finger* gave him
Acts 13. 12. utterance, tooke *Paul* for *Mercury* their imaginary god of eloquence. Since (therefore) the *Tongue* is obliged to the *Hand*, it will become elegant Divines to be good at Action, bring thy *Hand* to thy Mouth, and tye thy *Tongue* to thy *Finger*, and thou haſt a moſt perfect ſymboll of Rhetoricall heat and divine expreſſion.

For the *Hand* of the Artificer the worke ſhall be commended; and the wiſe ruler of the people
Eccluſ. 9. 17. for his ſpeech, ſaith the ſon of *Syrach*. It ſtands him in Hand therefore who would emblazon the armes of the Queen of the affections Eloquence, to uſe her owne pencill the *Hand*, of a moſt ſecret property to quicken ſpeech, for where Eloquence ſwayes the Scepter, the graces of utterance forſake their place and the feebleneſſe of the proper forces of the Tongue are perceived, if they be not this way relieved by the *Hand*, by whoſe armes and allurements (as it were by main force) the ancient Orators have ſo often extorted

appro-

approbation from their auditors, and by this third ſupply of elegant deportment, invading the minde through the eye, with eaſie acceſſes put themſelves into the poſſeſſion of the people: And queſtionleſſe thoſe brave generous formes of diſcourſe wherein Art hath beene married to abundance, and richneſſe of ſpeech mixed with ſweetneſſe and majeſty of action, wherewith thoſe great and ſtrange conceptions of the Ancients have been ſo curiouſly limbed and plentifully adorned and graced, are but too ſlenderly taken notice of in theſe times, the perfections whereof can be of no meane importance, when without the helpe of this great ſecret, neither ornament of Art, nor grace of Nature can be but in part pleaſing, nor (as one well obſerves) ſhall all the reaſons the Tongue can alledge, perſwade a very woman, reſolving to reſiſt: For, the *Hands* are thoſe common places and Topiques of nature, which receive moſt of thoſe extraordinary motions which appeare in Orations, the high exceſſe, Enthuſiaſmes, raptures, and commanding beauty of expreſſions are here found: For, although geſture naturally floweth out with the voyce, yet comelineſſe and beauty are the decent iſſues of apt motion, which appeare in a ſweet delivery, anticipating the eare by the eye. And to ſpeake ſeriouſly, this artifice of the *Hand* is no leſſe neceſſary to excellent diſcourſes and conceits, then diſcipline among Souldiers, without which courage is of no effect, and valour moſt commonly proveth unprofitable: They therefore, who in publicke, and before thoſe who are verſed in the Art of welſpeaking fall ſhort in Manuall performance, Balzack.

ſut-

ſuffering the glory of Eloquence to receive diſe-minution in their *Hands*; do no leſſe then caſt an aſperſion upon the Art they profeſſe, and abuſe their hearers; ſince no ſpeech ought to be publique if you intend to performe it negligently, and not to allow it all the ornaments whereof it is capable; for the poliſhing whereof wee need not go far, ſince the *Hand* is able to accommodate the *Tongue* in ſuch occaſions, as that which hath a greater variety of Synonymous expreſſions, and is able to outvie it in equivalent variations. This is ſufficiently proved by the old emulation between that famous Oratour *Cicero* and *Roſcius* the great Maſter in the Art of Action; for it is certaine that moſt eminent Oratour would often contend and ſtrive avie with *Roſcius* whether he ſhould more often expreſſe the ſame ſentence in geſture; or whether he himſelfe by the copiouſneſſe of his eloquence in a differing ſpeech and variety of expreſſion pronounce the ſame; which raiſed *Roſcius* to that height and perfection of knowledge, that he wrote a booke, wherein he compared Eloquence with the Art or Science of Stage-players: And indeed the fame and eſtimation of *Roſcius* grew hereupon ſo great, that learned *Cato* made a queſtion whether *Cicero* could write better then *Roſcius* could ſpeake and act; or *Roſcius* ſpeake and act better then *Cicero* write. Hence a certaine moderne Authour reckoning up nine kinde of wits uſuall at this day, makes up his account thus: *Imprimis*, a Simian or Apiſh wit; an Arcadian wit, an Autolican or embezled wit, a chance-medley wit, a ſmirke, quick and dexterical wit, and a Roſcian wit, which is only in geſture, when

In Speculo Humorum.

one

one can farre more wittily expresse a thing by a dumbe externall action, then by a lively internall invention, more by gestures then jests. This was in that Pantomimicall *Roscius*, who could vary a thing more by gestures then either *Tully* could by phrase, or he by his witty speeches. And as concerning such men wee may say of them as once *Cicero* said of *Piso*, They are wise only by signes. These Actors, the cunning counterfeiters of mens manners, were called *Pantomimi* from their multivarious imitation, their faculty, *Ars gestitulatoria* by the Romans, which one *Teletes* is said to have found out, or at least to have much amplified, who is reported to have been so excellent in this subtill artifice of his *Hands*, that he could expresse by them whatsoever could be spoken by word of mouth. And we read of a certaine Philosopher, one *Memphis* by name, a master in this faculty, whose excellencie therein when the same Authour would signifie, *Tacens* (saith he) *gestu omnia nobis manifestius indicabat, quam qui artem dicendi se docere profitentur*, in the reigne of *Domitian*, *Bathillus* was famous for these measures of the *Hand*, concerning whom the Satyrist:

Athæneus l. 1.

Idem.

Chironomon Ledam molli saltante Batillo.
Saltationem manibus gesticulantis Ledæ representante mimo, as *Farnaby* upon the place. We read also of one *Mnestor* a famous Pantomime, much affected by *Caligula*.

Juvenal l. 1. Satyr. 6.

Sueton. Calig. cap. 55. lib. 4.

Cassiodorus elegantly describing one of these Pantomimes, *Tunc illa sensuum manus occulis canorum carmen exponit, & per signa composita quasi quibusdam literis, edocet intuentis aspectum, in illaq; leguntur apices rerum, & non scribendo facit quod*

Cassiodor var. Epist. ult.

Scrip-

Monstra-let. in Chron. Carol. 7. Franc.

Scriptura declaravit. *Monstraletus* in his Chronicle makes mention of a company of these *Chironomons*, who before Trinity house in Paris represented the passion of our Saviour without any words at all, but by the mystery of gesticulations of his *Hands*, all things being very exactly and graphically acted by them. These *Chironomons* of old being sent for from the Theater to banquets, carved up foules and other viands to their Symphonies: To which *Juvenal* alludes,

Juvenal, Satyr. 8.

Nec minimo sane discrimine refert
Quo gestu lepores & quo gallina secetur.

Hence *Petronius*, *Ad symphoniam gesticulatus lacerabat obsonia.* And *Juvenal*:

Idem Sat. 5.

Structorem interea nequa indignatio desit
Saltantem videas & Chironomonta volanti
Cultello.

Cælius l. 5. Antiq. lect. c. 9.

Lipsius confounds these structores or carvers, with the *Chironomonts*. The scene of this Art (as is thought) lay first in Syracusa, and that these *Chironomicall* expressions sprang from the immane cruelty of *Hieron*, the Tyrant of that City, who among other his barbarous edicts, prohibited the Syracusians all commerce of speech, and the vocall liberty of communication, commanding them to call for their necessaries by nods and significant motions of their *Hands*, eye and feete, which soone necessitated them to fall into these dancing conferences and declarations of their mindes. The first man that usurped the name of *Chironomon* or *Pantomime* among the Romans, was *Pylades* when he came out of Asia: an Art which about the time of *Nero* was brought to that authority and perfection, that many Writers both Greeke and Latine

tine as a thing moſt wonderfull cried it up to the skies. Hence *Demetrius* the Cynique who lived in the time of *Nero*, ſeeing one of theſe *Pantomimi* dancing the maſque of *Mars* and *Venus*:

Videris ipſis manibus loqui:

Lucian de ſaltatione.

Or as *Lucian* hath it, *Non agere, ſed arguta manu effari.*

And wee read of a certaine Prince who comming out of *Pontus* about buſineſſe to *Nero*, then reſident at the head of the Roman Empire, when he together with others had ſeen this *Chironomon* dancing ſo conſpicuouſly, that although he could not heare nor underſtand what was ſung (for they were all ſemi-Grecians for language) yet they underſtood all things very perfectly: This Prince when he was to returne home, and *Nero* had invited him with much courteſie and love, and liberally bad him aske what he would at his *Hands*, promiſing him readily to grant his deſire; Give me, quoth he, Royall Sir, this *Chironomer*, and with this gift you ſhall highly pleaſure me: *Nero* demanding what that fellow might advantage him in his affaires at home, I have quoth he (moſt ſacred Emperour) many barbarous neighbours differing in language, to underſtand whom, I need a great number of Interpreters, which are not eaſie to be had; therefore when I ſhall ſtand in need of an Interpretour, this man by ſignificant motions of his *Hands* ſhall interpret all things unto me. And concerning theſe artfull geſtures of the *Hand*, and loquacity of the *Fingers*, we muſt underſtand many paſſages of the ancient Poets, and Philoſophers. Thus is that of *Claudian* to be underſtood:

Cælius l. 5. Antiq. lect. cap. 3.

Lib. de conſulat. Manl. Theodor.

Qui nutu manibuſq; loquax.

And

And that of *Sydonius Apollinaris*:

Clauſis faucibus & loquente geſtu.

Petron in Analectis. To this alſo belongs that of *Petronius*:

Puer manu loquaci.

Anonymus lib. 4. Epigr. And what another ſpeaking of this Art hath:

Egreſſus ſcœnam populum Saltator adorat
Solerti pendet prodere verba manu.
Pugnat, ludit, amat, bacchatur, vertitur, adſtat,
Illuſtrat verum cuncta decore replet.
Tot linguæ quot membra viro, mirabilis eſt ars
Quæ facit articulos voce ſilente loqui.

The Poet here ſaith very aptly, *Articulos loqui*, for that theſe Pantomimi did not only delight in geſtures of the Hand, but more eſpecially in motions of the *Fingers*. *Theoricus* King of Italy called this, *Muſicam mutam*, ſtill muſicke, *quæ ore clauſo manibus loquitur, & quibuſdam geſticulationibus facit id intelligi, quod vix narrante lingua, aut ſcripturæ textu poſſet agnoſci.* To this appertains that of St. *Cyprian*, *Vir ultra mulierum mollicies diſſolutus, cui ars ſit verba manibus expedire.* And that of *Seneca*, *Mirare ſolemus ſcœnæ peritos, quod in omnem ſignificationem rerum & affectuum parata illorum eſt manus, & verborum velocitatem geſtus aſſequitur.* But of all that have touched at this Art, moſt wittily *Caſſiodorus*, *Hic ſunt additæ Orcheſtarum loquaciſſimæ manus, linguoſi digiti, ſilentium clamoſum, expoſitio tacita, quam muſa polyhymnia reperiſſe narratur, oſtendens homines poſſe, & ſine oris affatu, ſuum velle declarare.* And indeed the Prince of Roman Poets where he handles the names & inventions of the nine Muſes, aſcribes the finding out of this kind of utterance to *Polyhymnia*.

Cassiodorus l. 1. var Epiſt. 20.

S. Cyprian de ſpectaculis.

Seneca Epiſt. 121.

Cassiodorus lib. 6. Epiſt. ult.

Virg. in Epig.

Signat cuncta manu loquitur Polyhymnia geſtu.

The learned obſervation of theſe premiſes made

the

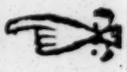
the ancient Masters of the Hieroglyphiques who used to decypher a distinct and articulate voyce by a Tongue, adde a *Hand* comprehending the same, to note out eloquence, by that conceit implying, that speech stood in need of that moist organ the Tongue, but pronunciation required a *Hand*, to wit, an artificiall helpe to set it off, and make it beautifull to the eye. And the first inventer of the Art of Logique, to note the moods and brevity of argumentation, exhibited Logique by a *Hand* compresst into a Fist, and Rhetoricke by an open and dilated *Hand*, which is but *pugnus expansus*. Analogicall to this, is that symboll of the Cynique, *Manus non sunt proferendæ complicatæ confusis digitis*, which insinuates that speech should not be perplext in the delivery, but should be open plaine and free, for then speech labours of a blinde crampe, when it is too concise, confused or obscure. Hence Phisiognomers according to their rule *ad apparentiam*, infer such men to be full of words whose manners and common use it is to hold the *Hand* spread out with the *Fingers*. These *Hand* Critiques observing the apparent manners of men, say, That he who customarily useth much action of his *Hand*, in his talke, is a faire speaker, and neat in his language. And that ancient Interpretour of dreames, in his Allegoricall inferences, makes the *Hand* to signifie reason, understanding, speech and languages, which as it were by the conduct of letters, or rather an opportune speech, declares the tacit affections of the minde. *Ribera* observes, that the *Hand* in Scripture doth not only signifie the divine suggestions of Propheſie, but also all kinde of speech, especially wherein there

Pier. Hier. lib. 35.

Zeno Eleates.

As Arist. writeth.

Diogenes.



Artemid. de Som. interp. l. 1. cap. 44.

Ribera Comment in proph. minor.

is

is any thing commanded: and he addes the reason, *Quia ſicut manus movet, ita movet locutio præcipiens.* The reaſons why grave Antiquity did render and underſtand all kinde of ſpeech and language (as *Pierius* notes) by a *Hand*, are, for that the moving and ſignificant extention of the *Hand* is knowne to be ſo abſolutely pertinent to ſpeech, that we together with a ſpeech expect the due motion of the *Hand* to explaine, direct, enforce, apply, apparrell, & to beautifie the words men utter, which would prove naked, unleſſe the cloathing *Hands* doe neatly move to adorne and hide their nakedneſſe, with their comely and miniſteriall parts of ſpeech: And words would have but a cold lodging in the eares of the auditors, if the *Hand* ſhould not be the Harbinger of the Tongue, to provide and prepare the eye for their better entertainment; for as words paint out the image of the minde: So theſe ſuffragans of ſpeech by a lively ſenſe afford that ſhadow which is the excellencie of the vocall pourtraicture. Since as theſe geſtures of the *Hand* alone, and by themſelves doe ſpeak and ſhew the mentall ſprings from whence they naturally ariſe; ſo invited by Art to the aid of Eloquence, they become the Acceſſories and faire ſpoken Adjuncts of ſpeech. Hence the firſt Artificers of Manuall Rhetoricke, hit on the right veine of Oratorie, when conducted by a learned curioſity of wit they tooke in hand that polite device, and elegant deſign of reducing the uſuall geſtures of Nature into ſtrict rules of Art, preparing the undigeſted motions of Nature, and making them more formall, and fit for the intention of Rhetoricke, whoſe life and force they made much to

Pierius in Hierogl.

con-

consist in the just demeanour of the *Hand*, whose motions appeare as emphaticall to the eye, as speech doth to the eare, two ports of sense, through which all passions finde an entrance to ceaze upon the minde. And hence such Orators have ever won the prise, and have had their *Hands* crowned with the Olympique palme of Eloquence, who have excelled in the subtill notions of this Art; who conceiving Rhetoricke to consist most in a decent motion of the body, bestowed well neare as much paines to adapt their gestures to Rhetoricall significations, as in the elegant disposing of their choice flowers; the *Hands* so surpassing in dignity all the other corporall adjutants of mans wit, that there can bee no eloquence without them. And they perceiving that action bore most sway with the people, who most commonly are led by sense, which is moved by some adequate object; that without the true knowledge of this secret of Art, none could be accounted in the number of good Oratours, & that a mean Oratour instructed in this knacke of action, did oft excell the most eminent; they bent their whole endeavours for the attaining this quality. *Demosthenes* who deserves the sirname of *Chirocrates* for his active judgement in these Rhetoricall endeavours, he was wont to compose the action and gesture of his body by a great looking-glasse, and for further acquaintance with this faculty, he entertained *Andronicus* the Stage-player, by whom being instructed in this Art after he had reformed the defect that was before in his Orations for want of Action, he grew very famous for Eloquence; insomuch that *Æschines* the Oratour

who in a discontent left *Athens*, and came to keep a Schoole at *Rhodes*, and begun to teach the Art of Rhetorique, when he otherwhiles read unto the Rhodians (and that with action and gesture) the Oration he had pronounced against *Ctesiphon*: when all the hearers marveiled thereat, and namely, how possibly he could be cast, if he acted such an Oration: You would never wonder at the matter (quoth he) my Masters of Rhodes, if you had been in place, and heard *Demosthenes*, and seen the vigorous sharpnesse of his eyes, the terrible weight of his countenance, a sweet voyce accommodated to every word, and the efficacious motions of his *Hand* and body. This Art was generally practised by all the eminent Oratours of *Athens*, unlesse perchance in that sad and solemne Session of the Areopagites, where when they were to speak without affection, in an obscure and darke place, there was no cause why they should use the motiõs of the *hand*

Plutarch in the life of Æschines the Oratour.

Valer. Max. lib. 8 cap. 10. de pronunc. & apto motu corp.

Among the Romane Oratours, *Cicero* to this intent made use of *Roscius* the Comœdian, and *Æsope* the Tragœdian, in his time the Masters of this kind of learning, who was wont to call *Roscius* for his great skill in these subtleties of the Hand, *Delicias suas*, his Darling: and upon a time, in a most eloquent Oration, he rebuked the people of *Rome*, because while *Roscius* was acting, they made a noyse. What an apt Scholler he proved, and what his opinion was of this Art, appeares by his book *de Oratore*, wherein he so highly extolls Action, the practice whereof help'd to intitle him to the principality of Eloquence. *Plutarch* relating the force of *Cicero's* eloquence, by reason of the sweet grace

of his pronunciation, reports him in his Oration *pro Ligario*, so marveilously to have moved *Cæsar*, [one that could well skill in Manuall Rhetorique] that he changed divers colours, and shewed plainly by his countenance, that there was a marveilous alteration in all the parts of him. For, in the end, when he came to touch the battaile of *Pharsalia*, then was *Cæsar* so troubled, that his body shooke withall, and besides, certaine bookes which he had, fell out of his hands, and he was driven against his will to set *Ligarius* at libertie. Therefore the malice of *Antonie* forced teares and lamentations into the eyes of the Romans, when they saw *Cicero's* Right Hand, the instrument of his divine Eloquence, with which he penn'd and pronounced the Phillippiques, nail'd fast unto his head, and set upon the *Rostrum* or Pulpit of Common pleas in the *Forum*. *Cn. Lentulus* also, for his excellencie in this Art, was more famous then for his vocall eloquence. *C. Lentulus*, *P. Lentulus*, *C. Gracchus*, *L. Apuleius Saturnius*, *Crassus*, and *C. Julius Cæsar*, were men expert in this mysterie. *Antonius*, he used the Asiatique phrase in his pleadings, which carried the best grace and estimation at that time, full of ostentation and bravery of gesture. As for *Q. Pompeius*, sirnamed *Bithynicus*, *C. Macer*, *Manilius Sura*, *&c.* they lost the estimation of good Oratours, for their deficiencie in this Art. But above all, most actively eloquent was *Q. Hortensius* the Oratour; one could not tell whether they should most desire to run to *heare*, or *see* him speake: his presence and aspect did so adorne and become his words, and assist his periods to accomplish all their

Plutarch in the life of Cicero.

Idem ibid.

numbers; and againe, his verball expreſſions were ſo conformable to his geſture, and ſo elegantly adminiſtred unto his *hand*, that for certaine, *Æſop* and *Roſcius*, two famous Actors of thoſe times, were often obſerv'd to croud into the Aſſembly when he was pleading, that they might by imitation transferre ſome of his expreſſive geſtures from the Forum to the Theater. Some Lawyers and Divines I have obſerved to have been very prevalent by virtue of this artifice of the *Hand*, even in theſe times: among whom, moſt eminent was that much lamented Dr. *Donne*; of whom an ingenious friend thus in his Elegiack knell:

Aul. Gell. lib. 1. cap. 5

Val. Max. lib. 8. de apto motu corp.

Mr. Mayne of Chriſt Church Oxford.

Yet have I ſeen thee in the Pulpit ſtand,
Where one might take notes from thy look & hand;
And from thy ſpeaking action beare away
More Sermon then ſome Teachers uſe to ſay.
Such was thy cariage, and thy geſture ſuch,
As could devide the heart, and conſcience touch:
Thy motion did confute, and one might ſee
An error vanquiſh'd by deliverie.

Such (as *Sconerus* notes) was the action of the Prophets and Eccleſiaſticall Oratours in the Primitive times, plainly Heroique, as may be collected out of Sacred Writ, and ſome Commentators thereon, in whom the Eloquence of the Prophets is graphically deſcribed.

Nature exhorts all men to Action conſentaneous to the ſtile of their Elocution: which inbred and commodious propenſitie, unleſſe illuſtrated by Art, and confirmed by exercitation, is, as *Trapezuntius* notes, but as a field untill'd, which runs wild

wild with diſorder'd productions. Art being the Imitator which perfects Nature, makes her actiõs more dilucid, illuſtrious and ſweet, by her poſitive accommodations. For whatſoever Nature doth inſtitute in the individuals worthy obſervation, reduced into one exact idea, built upon generall precepts, by a perpetuall order, Art doth expoſe under one aſpect of the Underſtanding: And Nature againe placed by Art, beholds the excellent actions of eminent men, and expreſſes them by a happy exercitation. Wherefore the ancient Rhetoricians, who caſt their eyes upon Nature, and inſiſted in her ſteps, whoſe Art was principally bent to imitate the ſeverall actions of the Mind with a decent and comely grace; admitted no geſture to the *hand*, but what they did find by an accurate collation to have ſome ſimilitude with the truth of Nature. That which *Philoſtratus Junior* requires of a Painter, who would be eminent by his *Hand*, is more neceſſary to an Oratour. He would have him that would ſeeme to manage that Art skilfully, to be a man endued with a good fancy and a ſound judgement, actively apt to every thing, and induſtrious in the obſerving of mens natures, and aſſimilating their manners, and counterfeiting of all things which in the geſture and compoſition of the body, are the ſignes and notes of the tacite mind and affections. And indeed, then ſhall the hand of an eloquent man move aptly, and as to the purpoſe applyed to expreſſe what he takes in hand, when he hath converſt with Nature, and inſinuated himſelfe into all the veines of the affections of the *Hand*, & by diligent ſtudy hath attained to an exquiſite experience in the properties

Philoſt. jun. de Icomb.

ties of the fingers, and what the naturall motions of the *Hand* are wont to be. Hence Philosophers, who can discern of the naturall causes of things, have a notable advantage: for he shall most elegantly & judiciously manage his *Hand*, & moderate the gestures thereof, who by the discipline of Philosophie shall apply and conforme himselfe neerest to the nature & varietie of the affections.

Plutarch in the life of Demost.

Hence *Demosthenes*, being demanded the question, Which was the first point of Eloquence? he answered, Action: Which the second? He answered, Action: and which was the third, he said, Action, still. Wherefore in the Olympian Games, at that famous assembly of *Greece*, that Theater of Honour, where the Arts, wisdome, and the illustrious Vertues were recompenced with publique honours; there, in the sight of the people of *Greece*, after the sound of a Trumpet, wherewith the mindes of the standers by were rowzed up to attend the solemne commendation of the publique Cryer; the *Hands* were first crowned, before the Head, as S. *Chrysostome* advertiseth us. For when the *Brabutiæ*, which were most skilfull Judges, would declare, that all the glory of the Victors did proceed from the Hand or Action; and that in the first place, Industry, labour, and skill were crowned by them; not the shoulders of the triumphant Olympianiceans, but their *Hands* were decked and praised with the glorious Palm. Skilfully therefore S. *Ambrose*: *Palma manus victricis ornatus est.* And Victorie is called, *Dea palmaris*: and *victoriosus*, with *Isidor*, is *palmosus*. But why the Palme was given to them that overcame, and why the boughes thereof have been proposed as rewards

Cresol. in Anthologia sacra.

Chrysost. Hom. 2. de David.

Ambros. de Hexā. cap. 13.

to

to ſuch as were victorious in Artes or Armes, according to that of the Poet:

——————*Palmaq́ nobilis,*
Terrarum dominos evehit ad deos.

Horace lib. 1, Od.

There are who alleadge this reaſon: For that the fruit of the Palme doth reſemble the Hand and fingers, and are thereof by the Greekes named *dactili*, that is, *digiti*, fingers: for, the great ends of the branches appeare like hands ſtretched forth, and the dates as fingers. It ſeemed therefore right, the Palm ſhould be given to them whoſe Hands were skilfull in Arts, and Fingers cunning in battail; ſince the chief weight & illuſtrious honour of all triumphs depend upon the *hand* or *action*, or as if the fruit of the Palm were peace. And *Tullie*, when he had unfolded all the ornaments of a coſtly and copious eloquence, he caſts up all in the ſummary of theſe grave words: *Sed hæc omnia perinde ſunt ut agũtur*: implying, that without a pleaſing and opportune Action, all the other aydes of Speech would become vaine and unprofitable. *Talæus* is in the right, where he ſaith, that many Infants by the dignity of Action, have often reap'd the fruit of Eloquence; while many eloquent men through the deformity of geſture, have been accounted very babies in Expreſſion. For whereas Nature aſſignes to each motion of the Minde its proper *geſture*, *countenance*, and *tone*, whereby it is ſignificantly expreſt; this grace of Geſture is conceived to be the moſt elegant and expreſſive virtue of the three; inſtall'd by *Plato* among the Civill virtues, as the ſpeech and native eloquence of the Body; for that thoſe Elegant conceptions that inrich the pregnant Mind, incite the minde

See Sandes Travailes, lib. 1.

Tul. de Orat.

Talæus in Rhet.

by some stratagem of wit, to finde out apt and fit expressions: and while she labours to be free in powring out her hidden treasures, she imprints upon the body the active hints of her most generous conceits, darting her rayes into the body, as light hath its emanation from the Sun: which eloquent impressions, a kinde of speech most consonant to the minde, are in the moving of the Hand so neatly wrought and emphatically produced, that the *Hand* many times seemes to have conceived the thought. He therefore that would purchase the repute of an accomplish'd Rhetorician, must pursue the knowledge of this Art, which consists in understanding the lawfull garbe and ordered motions of the *Hand*, the most puissant Agent of the soule, and which hath by some been called *Mens corporis*, or the Minde of the Body; the voyce of Philosophie admonishing in *Epictetus*, no lesse to be minded by a Rhetorician then a Philosopher:

Ne digitum quidem temerè extendere.

Epict. Enchirid.

Some notions of this Manuall Rhetorique are derived from the Heroique ages of the world, and were approved and allowed of by *Socrates*. Yet in the dayes of *Aristotle* were not delivered by any, as digested into any forme of Art, which had been a Subject worthy of his pen: but, *in Chirologicis dormivit Aristoteles*. The Art was first formed by Rhetoricians; afterwards amplified by Poets and cunning Motists, skilfull in the pourtraicture of mute poesie: but most strangely inlarged by Actors, the ingenious counterfeiters of mens manners. The first Romane Orator that collected these Rhetoricall motions of the *Hand* into an Art, translating so much from the

Theater

Theater to the Forum, as stood with the gravity of an Oratour, was surely *Quintilian*, unto whose curious observation in the *Hand*, I referre those who out of curiositie desire to be more punctually informed in these most subtle and abstruce notions of the *Hand*, which they may also finde recited in *Voscius* his Rhetorique; a mysterie in great request with the ancient Sophisters and Rhetoricians, and properly handled by them, although some not well advised, would have them considered in the Æthiques: for there is distinction to be made between that which Moralists call *Actionem moratam* or *civilem*, and *Oratoriam*, which the Greekes call Hypocrisin, and *Quintil. Chironomiam*, which are accomodated to move the affections of the Auditors. And indeed the gestures of Rhetoricall utterance doe presuppose the Æthique precepts and the lawes of civill conversation. The Ancients, especially the Grecians, who were men ever very inventive of such subtleties, had a *Palæstra*, or place of exercise for this purpose. *Talæus* preferres these Canonicall gestures before the artifice of the Voyce, although his Commentator will allow the preheminence of this Art only among Nations of divers tongues, and not where the assembly is of one lip. *Keckerman* gives the voyce the dignity of precedence for our times: but he is no better than a precision in Rhetorique, of whose conceit let the learned judge, since he confesseth the Jesuites (known to be the greatest proficients in Rhetorique of our times) instruct their disciples after this manner. And how wonderfully they have improved and polished this kind of ancient Learning, appeares sufficiently by

Quintil. in Rhet. inst.

Claudius Minos in Talæum.

by the Labours of three eminent in this facultie: *Creſollius de geſtu Oratoris*, *Voellus de arte dicendi*, and *Cauſinus de Eloquentia*. *Alſtedius* could wiſh we had ſome booke of the Pronunciation of the Ancients, that we might take out of it ſuch geſtures as did ſquare with our times: ſuch a Booke as *Laertius* praiſes. And *Schonerus* wiſhes for Types and Chirograms, whereby this Art might be better illuſtrated then by words. Which defect in this Art I have here attempted to ſupply (and as I hope) with reaſonable ſucceſſe. If I have miſcarried in any, it is the more pardonable, ſince in all my ſearch after theſe ſubtleties of the *Hand*, I never met with any Rhetorician or other, that had picturd out one of theſe Rhetoricall expreſſions of the Hands and fingers; or met with any Philologer that could exactly ſatisfie me in the ancient Rhetoricall poſtures of *Quintilian*. *Franciſcus Junius* in his late Tranſlation of his *Pictura veterum*, having given the beſt proofe of his skill in ſuch Antiquities, by a verball explanation thereof. That which inabled me to advance ſo farre in this Art, is the inſight I have purchaſed in the ground-work or foundation of all Rhetoricall pronunciation, to wit, the Naturall Expreſſions of the *Hand*.

Alſtedius in Rhet.

Laert. l 2. in vita Theodori.

CANONS

THE CANONS OF RHETORICIANS TOUCHING

The Artificiall managing of the HAND in Speaking.

With an Hiſtoricall Manifeſto, exemplifying the Rhetoricall Actions thereof.

THe *Hand* lightly opened, timorouſly diſplayed before the breaſt, and let fall by ſhort turnes under the heaving Canon I.

ving ſhoulders, is an *humble* and neat action, becomming thoſe who *daunted* and *diſmaid*, begin to ſpeak as if their tongue were *afraid* to encounter with the publicke eare; and ſuch who ſhunning a profuſe exceſſe of words, would *ſparingly* expreſſe their Mindes, or *aſſwage* and *mitigate* the cenſorious expectation of their Auditours, by an ingenious inſinuation of a *diminutive* Action.

Fabius Inſt. Rhet. lib. 11.

Quintilian thinks that *Demoſthenes* in that lowly and fearfull Oration for *Cteſiphon*, began with his Hand compoſed after this manner: And that *Cicero's* Hand was formed to this compoſition of geſture in the beginning of his Oration; for *Archias* the Poet, when he ſaid, *Si quid eſt in me ingenii (judices) quod ſentio quam ſit exiguum.*

Canon II.

THe ſtretching forth of the *Hand* is the forme of pleading,

ding, and hath a ſecret *helpe* and *preparative* to ready ſpeaking, and commendeth an *Apology* or any ſet ſpeech to the Auditours.

In the memorialls of Antiquity, in the writings of the old Annales, the lineaments of Pictures, and ancient Statues, we ſhall finde this poſture of *preparation* in the *Hands* of famous Oratours. *Ariſtides* reports, that Prince of Oratours, *Miltiades* to have been ſo painted in Grece to the eternall monument of his memory, ſtretching out his *Right Hand* only, as he was wont moſt honourably to ſpeake unto his people. *Phillip* that eloquent man, was wont to ſay, that he did ſo riſe up to ſpeake that hee knew not his firſt word, yet he ſaid he uſed to ſpeake excellently well, when he had once warmed his Arme. And *Marcellinus* obſerving the demeanour of *Valentinian* about to make a publicke ſpeech, when he had *put forth his Hand* (ſaith he) that he might ſpeake more *readily*. That divine Oratour and chief Speaker of the Apoſtles, uſed this Action as a *preparative* to his enſuing *Apologie*: for when *Agrippa* had permitted *Paul* to ſpeake for himſelfe, *Paul* ſtretched out the *Hand*, and *anſwered* for himſelfe. This forme of *pleading* is to be ſeene in the ancient Statues of Roman Advocates.

Ariſtides.

Cœlius var. lect. Cicer. de Orat.

The

Canon III. THE indulgent putting forth of the *Hand* towards the Auditours, signifying a kinde of *Humanity*, and *good will*, is a *benevolent* action, fit for those who *praise* or *congratulate*, and is of great efficacie to move the affections:

This Action had a singular grace and comelineſſe in *Meletius*, that reverend Biſhop of Antioch, a man invironed with a guard of all the Vertues, with which Action of his *Hand*, as with the engine of good will, he ſeemed to lift up the hearts of his hearers with him; therefore *Gregory Nyſſen* attributes to him, *Comem dextram & veluti lenocinio orationis perfuſam, qua una cum oris facundia digitos commovere ſoleat.*

Greg. Nyſſ. de St. Melet.

Canon IV. THE gentle and wel-ordered *Hand*, throwne forth by a moderate projection, the *Fingers* unfolding themſelves

in

in the motion, and the ſhoulders a little ſlackned, affords a familiar force to any *plaine continued ſpeech* or *uniforme diſcourſe*; and much graceth any matter that requires to be handled with a more *lofty ſtile*, which we would faine fully preſent in a more gorgeous exceſſe of words.

The comelineſſe of this Action (which beſt ſuites with them who remove & ſhift their ſtanding) appears herein, that by this emanation of the Arm, and delivery of geſture, ſpeech is ſo well pronounced and powred forth, that it ſeems to flow out of the *Hand*.

THE *Hand* directed towards the Auditours, with a kinde of *impetuous agitation of the Arme*, maintaining its gravity with a ſwift recourſe, *Canon V.*

is an action *intense* and *full of vehemencie*, fit to *threaten, denounce, reprehend*, and *assevere*, and by its extension, implies *power*, and a *prevalent authority*.

This Action is not seasonable untill an Oration begin to wax hot and prevalent, and the discoursing appetite of the *Hand* be rowsed up, and well heated by a Rhetoricall provocation, and is sufficiently affected to move according to the nimble contention of the Tongue. And then this glittering dart of speech, like lightning, or the shaking of *Apollo's* beams, expatiates it selfe into a glorious latitude of elocution: The Oration with this militarie gesture, as it were, powring out it selfe. The left arme (if any thing is to be done with it) is to be raised, that it may make as it were a right angle.

Canon VI.

THe *Hand* restrained and kept in, is an argument of *modesty*, and *frugall pronunciation*, a *still* and *quiet* action, sutable to a milde and *remisse* declamation.

This

This Action with *Tully*, is *Molli brachio agere*: with *Fabius*, *Molli articulo: Gladiatorem vehementis impetus, adversarii* mollis articulus *excepit*. And in the Primitive times of elocution, when eloquence began to flowre and bud, and insolencie was rarely entertained, Oratours were wont to keep their *Hands* within their cloaks, for so, as *Æschines* will have it, those ancient Oratours, Princes of Greece, in most account, both for their language and judgement (*Pericles* and *Themistocles*) were wont to declame; as an action most sutable to conserve their modesty. And he fetcheth his argument of so laudable a custome from the statue of *Solon*, which the ancient Statuaries, skilfull in the counterfeiting mens maners made for *Solon* at *Salamina*, in this posture to note his moderation and modesty; with which signification there was the like statue long after his time erected at Rome for *Scipio*. And verily *Æschines* who approved of this posture of the *Hand* as an Index of moderation, he observed it himselfe even in the heat of reprehension and reproofe; but this animadversion of *Æschines* who spitefully carped at the important gestures of the *Hand*, the Oratour *Demosthenes* did afterwards most elegantly deride and explode; for that statue of *Solon*, saith he, the Salaminians say was not dedicated above fifty yeares agoe: But from *Solon* to this present time are two hundred and forty yeares, so that the work-man who expressed that gesture, no not his grandfather, were then alive. But it cannot be denied that such a thing might be with the Ancients, which *Æschines* knew rather by conjecture, then any certaine assurance: For we read of one *Polemon* a

Eschines in Timarch.

Valer. Max. deboyſe young man, who upon hearing of *Xenocrates*, became modeſt, and drew his *Hand* within his cloake. And the graveſt Writers report of

Plutarch in Nicia. *Cleon* that turbulent Oratour of Athens, to have been the firſt that opened his cloake in ſpeaking. This rationall conceit prevailed alſo with the Romans, for although in the ancient ſtatues of Lawyers in Rome, we finde the *Right Hand* put forth, the forme of pleading: yet the firſt year they were called to the Bar, they were not to put forth the *Hand*, nor a young Advocate permitted to plead after the ſame manner as an ancient Practitioner. *Cicero* hath left a certificate

Cicero pro Cœlio of this cuſtome, *Nobis olim annus erat unus ad cohibendum brachium conſtitutus, ut exercitatione ludoq; campeſtri Tunicati uterentur*; which garbe of the reſtrained *Hand*, as it is an argument of frugall

Pierius in Hierogl. pronunciation, the great Prelates of Rome obſerve at this day when they ſpeake before the Pope, as that great Maſter of the Hieroglyphiques teſtifies. But when wit which lay aſleep in thoſe rude and ſimple times, began to be rowzed up, and inſtructed with Arts, thoſe ſtreights of baſhfulneſſe were inlarged, the *Hand* releaſed and ſet at liberty, and a more freer courſe of pleading brought in, not that modeſty ſhould be excluded mens manners, which is a great ornament of life; but that ſpeech might have a greater force to worke upon the affections of men. Now, to uſe this fearfull demeanour of the *Hand*, were the part of one void of common ſenſe and humanity; againſt whom that of

Fabius Inſt. Rhet. *Quintilian* might be brought, who reprehended thoſe who in pleading inhibited the *Hand*, as if the buſineſſe were done ſluggiſhly.

The

THe *Hand* put forth and raiſed aloft, is an action of *congratulatory exclamation and amplification of joy.* Canon VII.

This is drawn from Nature into the Schooles and diſcipline of Rhetoricians, who preſcribe this free and liberall motion of the Hand, as a fit *periphraſis* of geſture upon ſuch occaſions, and moſt conſonant to the intention of Nature. Creſol. Vacat. Aut.

THe *Hand* collected, the *Fingers* looking downewards, then turned and reſolved, is a ſet form accommodated to their intention who would openly *produce their reaſons.* Canon VIII.

The artificiall conceit of this Action is, that it ſeems as it were indeed *to bring forth with it, ſome hidden matter to make the argument in* Hand *more Rhetorically apparent.*

THe hollow *Hand* raiſed above the ſhoulder with Canon IX.

ſome kinde of grave motion of the wreſt, doth *cheere*, *exhort*, *embolden* and *encourage*.

Canon X. THe palme (the Fingers all joyned together) turn'd up, and by the return of the wreſt, in one motion, ſpread and turned about with the *Hand*, is an action convenient for *admiration*.

Canon XI. THe *Hand* (the Fingers all joyned at their tops) referred to the vocall paſſage of the minde, doth *lightly admire*; and fits their occaſion who in the interim are moved with *ſudden indignation*, and in the end fall to *deprecate*, *amazed with fear*.

The

THe turned up *Hand*, (the Thumbe bent in, and the other Fingers remiſſe) transferred to the Northern ſide of our body, and then prone to our South ſide, ſo, lightly waved to and fro, doth very aptly *diſtinguiſh contraries*, and may *ſhew the variety of numbers*. *Canon* XII.

THE *hand* after one ſort is not ſtill diſpoſed to *aske a queſtion*; yet commonly when wee *demand*, howeuer it be compoſed, we uſe to change or turne our *hand*, raiſing it a little upwards. *Canon* XIII.

THE *hand* erected, and then ſo moued, that the inſide is tur- *Canon* XIV.

ned out, is a ſenſible Action that apparently preſents *the leaſt diſparity* or *difference*.

Canon XV. THE *Hand* that by alternate motions contracts and unfolds it ſelfe, doth aid them in their pronunciation who are very *inſtant to urge a thing*.

Canon XVI. THE turning of the *Hand* may ſerve to ſignifie an *eaſie dexterity of performance*.

This is a magiſtrall notion raiſed upon this principle, that the *Hand* is ſo borne to Action, and ſo prompt to expedite all accounts of ſignification, that nothing ſeems more eaſie then the motion of the *Hand*. Hence the Greeks very ingeniouſly call that which is proclive and eaſie to be done ἐυκαρὲς, as if it were no more difficult then to ſtir the *Hand*; for the ancient Greeks call the *Hands* μαρὰς. Hence *Manus non verterim*, the Adage, *pro eo, quod eſt, nihil omnino laboro*, a forme of ſpeech uſed by *Apuleius*. The Carthagi-
In Apolog. nian Ambaſſadour uſed this adjunct of demon-

ſtration

ſtration to *Andromachus* at the City Tauromenion, for in his bold ſpeech wherein he threatned in the name of the Carthaginians, to make quick diſpatch to the overthrow of Tauromenion, he ſhewed firſt the palme of his *Hand*, then the back of his *Hand*, threatning him that his City ſhould be ſo turned over-*hand*, if he did not quickly ſend away the Corinthians: *Andromachus* turning his *Hand* up and downe as the Ambaſſadour had done, bad him be going, and that with ſpeed, out of his City, if he would not ſee the keele of his Gally turned upwards. This Action as it is expreſſive to the *eaſineſſe of performance*, is Canonicall enough, but as a demonſtration of the Cities or Gallyes overthrow, it is Apochryphall.

Plutarch in the life of Timoleon.

THE *Hand* brought to the ſtomacke, and ſpread gently thereon, is a geſture of Rhetoricall *aſſeveration*.

Canon XVII.

But whether it be convenient to touch the breaſt with the *Hand*; the ſonnes of Rhetoricians have made enquiry in their learned Diſputations: Some would have the *Hand* to be onely turned, and ſo referred to the Breaſt: Others ſay, we may touch the Breaſt with our Fingers ends; both, in the opinion of *Creſollius* may bee done without reprehenſion, when we ſpeake any thing concerning our ſelves, and that our ſpeech glydes with a calme and gentle ſtreame. But the touch doth moſt availe in a ſharpe and inflamed

ſtile, when the motions of the minde are by Action unfolded: As when an Oratour would expreſſe an incredible ardour of love lodged in his boſome, and cleaving to his very marrow; or griefe deeply ſetled in his yearning bowells; in ſignifying theſe and ſuch like affections, none can rebuke an Oratour if he ſhal touch his Breaſt with his *Fingers* ends only. *Creſollius* makes little doubt, but *Tully* uſed this geſture, when he ſaid, *miſerum me, &c.* for in ſuch occaſions, the ſplendour of pronunciation is lacking, neither have words ſufficient force to make the minde altogether intelligible, unleſſe the *Hand* be brought to the Breaſt.

M. Tul. 2. in Anton.

Canon XVIII.

THE ſhewing forth of the *Hand*, or beckning with the ſame, are Rhetorically ſignificant to *ſpeake* to, *call after*, *invite*, *bring in*, and *warne to come*.

Cicero in Epilog. Planc.

Tullie, in the Epilogue of his Oration for *Plancius*, which did abound and overflow with lamentation, very commodiouſly explain'd himſelfe by this Rhetoricall *compellation*, where with moſt excellent artifice he *call'd Plancius*, and bids him come unto him, that he might touch and imbrace him. *Creſollius* rather prefers the firſt action to the *Hand* of an Oratour, and would

Creſol. vacat Aut.

have

have *invitations* signified by putting forth the *Hand* onely, without any waving motion; for, that Beckning with the Hand, in his judgement, is the propertie of an unskilfull multitude, and of men of ſmall account, who want gravitie and moderation; who doe not onely induce and apply their bent-in-Hand to this *perſwaſive* behaviour, but doe alſo revoke and bow back their whole body, and wind and wreſt about their very ſides: Who though he doe not forbid or repudiate this *calling* geſture of the *Hand* alone, yet if the body be drawne in withall, he would have it referr'd to the Stage, and to places of common reſort.

THe *Hand* rais'd & ſtretched out with the arme, or the *Hand* waved towards the auditors, are advãtageous actions for them who would imply a *generous confidence*, and their *authoritie* and *abilitie to effect a thing*: it ſerves alſo to *call for*, and *demand ſilence*, and for the *prologue* to an act of *pacification*. *Canon* XIX.

This Canon is grounded upon the Axiome in Nature, That there does appeare in the *Hand*

as

as 'twere a Naturall marke of the *Majestie* and *Authoritie* of Man. Hence *Ovid*, in this Rhetoricall sense, attributing a *Majesticall Gravity* to the *Hand* of *Jupiter*,

Ovid. libr. Metam.

——*qui postquam voce manuq;*
Murmura compressit, tenuere silentia cuncti,
Substitit & clamor, pressus gravitate regentis.

And *Statius* speaking of the action of *Jupiters* Hand in a Councell of the gods, advanc'd to the same purpose:

Statius l. 1. Thebaid.

——*veniam donec pater ipse sedendi*
Tranquilla jubet esse manu——

Hence *Ælian* of *Jul. Aug.*

Ælian Spartian, in Jul. Aug.

Manu semper eos placare cuperet.

But though the *Hand* onely put forth, and advanced with *authoritie*, is of force to *asswage tumults*, and *procure audience*, (as *Domitian* in *Statius*) *Dextra* [*vetat pugnas*]—— Yet if a certaine kinde of motion be therewithall exhibited, it will be of more force and dignitie; which μετασείειν or καταsείειν, words which the Greekes use in this case, doe import. *Herodians* phrase is, νεῦμα τῆς χειρὸς, the proper word in this businesse is καταsιγάζειν: the Greekes also say, ἡσυχάζειν τὸν λεὼν τῇ χειρὶ: with *Greg. Nyss.* 'tis μετασείειν τῇ χειρὶ: others καταsείειν, some also, ὀκτεῖναι τῷ χεῖρα, almost in the same sense, although this last, seems to signifie something lesse, onely the lifting up of the Hand. Verily, *Cornutus* upon *Persius* grants as much: *Magna* (saith he) *& profutura hominibus locuturi* [*tacere jubent*] *moventes manum.* See the Naturall gestures, *Gest.* XVI. for examples of Oratours using this Action.

Stat. lib. 1. Syl.

Lib. de anima & resur.

Cornut. ad Pers. Sat. 4

THE *Hand* propellent to the left-ward, the left ſhoulder brought forward, the Head inclined to the South-ward of the Body, is an action accommodated to *averſation*, *execration*, and *negation*. *Canon XX.*

TO ſhake the *Hand*, with bended browes, doth *abhorre*, *deny*, *diſlike*, *refuſe*, and *diſallow*. *Canon XXI.*

The *hand* reſilient or leaping back to the * North-ward of the Body, whence it did deſcend, makes an action fit to *abominate*, and to accompany words of *refuſall* or *diſlike*, and may ſerve alſo in point of *admiration*. *Canon XXII.*

* *Platonicè*, the Right Hand is the South of the Microcoſme; the Left, the North.

THE

Canon XXIII. THE *Hand* with a gentle percuſsion, now greater, now leſſe; now flat, now ſharpe, according to the diverſitie of the affections, is fitted to *diſtinguiſh the Comma's & breathing parts of a ſentence.*

Canon XXIV. BY his *Hand* referr'd unto him, an Oratour may *ſhew himſelfe*, when he ſpeakes any thing concerning himſelfe.

Plutarch in the life of Brutus. *Cæſar* uſed this patheticall demonſtration of himſelfe, when one accuſed *Brutus* unto him, and bad him beware of him: What, ſaid he againe, clapping his *Hand* on his breaſt; Thinke ye that *Brutus* will not tarry till this Body dies?

Canon XXV. THE *Hand* bent into a fiſt, and the Pulpit or Barre ſtrooke therewith, is an action of Rhetoricall heate, and very artificially

ally accompanies *Anger*, and a more *vehement contention.*

The *palm* ſtrook upon a book, (held uſually in the left hand of an Orator) doth ſerve to *excite* and *rowze up the Auditours.* *Canon* XXVI.

This action is commonly uſed by our Moderne Oratours, and hath ſucceeded in the place of ſmiting upon the thigh, which cannot well be performed in our deep and little pulpits.

TO clap the *hand* ſuddenly upon the breaſt, is an acti- of *increpation*, proper in their hands, who would *arreſt their ſpeech, and non-ſuit it by ſilence*, and by a carefull ſtop reſtraine their tongue, and call back as it were their reprehended words, & put in a Rhetoricall Demur, *Canon* XXVII.

or

or crosse bill against their owne Declaration.

Homer. Odis. To this Action, that of *Homer* appertaines: *Pectore autem percusso, [animum increpuit] sermone.*

Canon XXVIII THe *Hand* brought unto the stomack, & in a remisse garb spread thereon, doth *conscienciously assevere*, & becomes them who *affirme any thing of themselves.*

Canon XXIX. THE Breast stricken with the *Hand*, is an action of *Griefe, sorrow, repentance*, and *indignation.*

This is a very patheticall motion in Nature, & Rhetorical in Art; an action in use with the ancient Oratours, and with a profitable signification practised by the Jesuits; who are wont, not only with a light approach to touch the Breast, but sometimes also to beat upon it with the *Hand*; which they doe, for the most part, to testifie *anguish* of minde, *repentance*, and matters of *Morti-*

Mortification; which they acte and perſonate with ſuch ſubſtantiall abundance of ſpeech, with ſuch motion of the body, and ſuch imminent geſture, that while they beat their Breaſts, they raiſe oftentimes great motions in the minds of their Auditors, and religious teares are drawne from the eyes of many. Which Rhetoricall action of the *Hand* is not alwaies (to an inch) framed by the precepts of Rhetoricians, nor by line and levell fitted to the rule of Art, nor weighed, as 'twere, in the Goldſmiths ballance; for they who aſſume this geſture, ſtrike their breaſt with an audible ſtroake, when they judge it fit for their purpoſe; although ſome, who are more ſtudious of eloquence, doe not heartily admit of this loud contact of the Hand; who with a peaceable meekneſſe bringing the quiet Hand unto the breaſt, by the forcible atchievements of that pronunciation, procure a dreadfull influence to fall upon their Auditory. But in a Senate of the Learned, and a ſolemne Aſſembly of venerable perſonages, a vehement percuſſion of the breaſt is not convenient; but is to be remitted to the Theater, leſt (as my Author ſaith) ſome Stripling in Eloquence, ſhould tacitely throw at them that out of the Comœdie; Creſol.

Hic pectus digitis pultat, cor credo evocaturus foras. Plautus in milit. glorioſo.

THE Forehead ſtricken with the *Hand*, is an action of *dolour, ſhame*, and *admiration*. Canon. XXX.

Quin-

Fabius lib 2. cap. 22.

Quintilian grants this to have been uſed by ſome turbulent Oratours in their pleadings, even in his time, and very availeable with them, who by a popular oſtentation of Eloquence, hunted after the applauſe of the people. His words are theſe: *Jam collidere manus, terræ pedem incutere; femur, pectus, frontem cædere, mirè ad* [*pullatũ circulũ*] *faciunt.* Yet Oratours of very good eſteeme, by their practice commended the uſe and ſignification of this geſture; but in *Epilogue* onely, and a certaine *fiery amplification*; when for the moving of paſſion, theſe *tragicall* expreſſions of the *Hand* are held comely and convenient. A geſture with the Greekes and Latines of equall uſe and ſignification, as farre as our underſtanding can light us to the knowledge of thoſe Rhetoricall ornaments of Expreſſion, in faſhion with the Ancients. And it was wont to attend upon three cauſes; to *Dolour, Shame, and Admiration.* In *great griefe,* they thought it of old a very expreſſive demeanour of the Hand. *Cicero* commendeth it in *Brutus.* *Dionyſius Halicarnaſſenſis* acknowledgeth the uſe of this geſture: *Percutientes frontes, & aſpectus triſtes præ ſe ferentes.* *Cicero* inſinuates as much to his friend: *Puto te* [*ingemuiſſe*] *ut frontem ferias.* *Livie* calls this affection of the Hand, *Capitis offenſationem*: [*Flere*] *omnes & offenſare capita.* With *Q. Curtius*, it is, *Os converberare*: *Is tum* [*flere*] *cæpit, & os converberare*; [*mœſtus*] *non ob ſuam vicem, &c.* In *Apuleius* the geſture ſtands thus, *Dextra ſæviente frontem replaudere.* The Greeks ſay τύπτειν κεφαλὰς, and πάσσειν, κρούειν, ῥαπίζειν, παλάσσειν τὰ μέτωπα, and κοπτειν τὴν κεφαλὴν. Hence *Heliodorus* of his old man, *Cum feriiſſet frontem & collacrumaſſet.* And *Liba-*

Dyoniſ. Hal. Rom. Antiq. l. 10

Cicero ad Attic. l. 1. Ep. 1.

Livie, l. 25

Q. Curtius, lib. 7.

Apuleius Metamor. lib. 1.

Hel. Æth. Hiſt. l. 10.

Libanius in Baſilico

nius

nius of the Persian King, *Caput identidem percutiens deplorat*: And we read it to have been the forme of *lamentation* used by the Spartans at their funeralls. But of this *dolorous* adjunct of *discontent*, and *angry* symptome of *grieved* nature, *Tullie* in a kinde of medley of naturall invasions, and Rhetoricall impressions of the *Hand* upon the assailed Body, makes this rehearsall: *Muliebres lacerationes genarum Pectoris, femininum, capitis percussio.* That this gesture was used in signification of *shame*, S. *Chrysostome* declares, who when he had upon a time, with an incredible force of utterance, rehearsed divers impious and ridiculous superstitions observed by some of the people, he made the whole multitude of his auditors *ashamed*. Of whose *shame* he puts down three visible arguments, in words sounding to this effect: *Vultum operuistis, Frontem percussistis, & ad terram inclinastis.* This κρύπτειν τὸ μέτωπον in another place hee expresseth in his owne language thus: πύπτειν πρόσωπον. That it was significant in *wonder* and *admiration*, appeares by *Nonnus* a great Poet, who attributes this gesture to *admiration*, in his paraphrase of the sacred Historie of S. *John*; where, of *Nathanael*, *wondring* at the doctrine of our Saviour:

Cicero Tusc. 3.

Chrysost. Hom 21. ad pop. Ant.

Idem Serm. 56.

Θαύμαπι πρὸ μέτωπα θεουδέϊ χειρὶ παταξας.
Præ admiratione Frontem divina manu feriens.

Nonnus in Johan. Evang. paraph.

Hannibal used this adjunct of expression as a stratagem, at the battaile of *Cannes*: who when *Giscon*, a man of like state and nobilitie with himselfe, told him that the enemies seemed afar off to be a great number; *Hannibal* [*rubbing his forehead*] answered him: Yea, said he, but there is another thing more to be *wondred* at then you thinke

Plutarch in the life of Fabius.

thinke of, *Giſcon*. *Giſcon* ſtraight asked, What? Mary, ſaith he, this; That of all the great number of Souldiers you ſee yondet, there is not a man of them called *Giſcon*, as you are. This merry anſwer, delivered contrary to their expectation that were with him, looking for ſome great weighty matter [ſutable to his geſture] made them all laugh a good.

This geſture, although it was with theſe ſenſes admitted the hands of the Ancients, yet it
Creſol.l.1. appeares to *Creſollius* in the poſſibilitie of a doubt, whether or no it can now with any advantage be done, it being little uſed by Advocates, and the more judicious ſort of men, that ſpeake in publique; unleſſe perchance by ſuch who are of a more hot complexion, and are apt to boyle over with a ſudden motion, whoſe choler in the ſeething, bubbles into action; for men of this temper, ſoone moved, as having a naturall inclination to anger, in the vehement fervencie of paſſion, haſtily and ſwiftly with the *Hand* touch the forehead or cap: which action, becauſe there manifeſtly appeares in it the virtuall effect and commotion of Nature, it commonly eſcapes the laſh of reprehenſion. But faintly and childiſhly apply'd, and ſavoring more of Schoolartifice then the intentionall operation of Nature, it is condemned as feigned and adulterate; for which reaſon, my Author concurres in opinion with *Quintilian*, and adjudgeth it worthy of
Rhet. Inſt. baniſhment from the Hand of an Oratour, and to bee confined to the Theater, and the ridiculous Hands of Mimicks. Unleſſe it ſeeme good to any to reſerve it as a relique of Divine Courtſhip, which they report the *Polonians* to doe,

doe, who in their Churches at their holy myſteries, are wont to beat their fore-heads with the *Hand.*

THe Thigh ſmitten with the *Hand*, was the geſture of one *pleading more vehemently*, of one *grieved* and *fuming with indignation*, of one *taking notice of an others errour, or confeſſing himſelfe deceived.*

Canon XXXI.

Tullie believed that action of an Oratour feighned, who in ſome grievous matter deſerving the ſharpeſt hate and heavieſt *indignation*, did not uſe this expreſſion; for he calls *Callidius* a cold and dull Oratour, and argues his guilt from hence, that in his Oration, *Neq́, frons percuſſa foret nec femur.* The firſt Oratour that uſed this geſture, by the teſtimony of the old Annales, was *Cleon*, who when he pleaded in Athens, that famous manſion of the Muſes, tranſported with a certaine vehemencie, and provocation of ſpirit, and moved with *indignation*, ſmote his thigh, which when he had vented with other ſuch like ſignes of a fierce and turbulent diſpoſition, many wiſe men thought him to have thruſt all decorum and laudible moderation out of the Pulpit: This, many afterwards did imitate, at the firſt thought ill of for the novelty, but in the uſe of common life

Cicero in Bruto & adverſ. M. Callid.

Plutarch in Gracch.

very frequent. This geſture prudently, and with good advice exhibited, hath a cunning force to *amplifie* and *enlarge* a thing, and to *ſhake* and *aſtoniſh* the minds of the Auditours. *Scopelianus* a man of greateſt account for eloquence, as *Philoſtratus* hath delivered it to poſterity, that he might *rowze* up himſelfe and his Auditours, now and then uſed this patheticall demeanour of the *Hand*: This, as it was oftentimes neceſſary in the Forum, ſo very fecible in thoſe large pewes, where thoſe that were retained in cauſes did plead: but in our times, and the manner of pleading which we now uſe, it is neither ſo frequent, neither can it ſo commodiouſly be done: But another thing hath ſucceeded in the room thereof, which the writings of the Ancients are ſilent in; for the Advocates eagerly beat the Bar with their *Hands*, and ſometimes ſo madly and importunately, that the ſtanders by heartily wiſh their *Hands* qualified with ſome Chiragracall prohibition. This blemiſh and infirmity of the *Hand*, hath crept alſo into holy places, and there are many Preachers found, who with an inconſiderate raſhneſſe ſhake the innocent Pulpit, while they wax warme, and conceive a vehement action to excell. This action as it is leaſt unſeemly when the wicked deceits and notorious diſhoneſties of men are called in queſtion, ſo uſed without judgement, it argues a turbulent and furious motion of a vaine minde, and dulls the Auditours.

Philoſtratus lib. 1. de vita Sophorum

Canon XXXII.

THe left hand thruſt forth with the Palme turned back-

backward, the left ſhoulder raiſed, ſo that it may aptly conſent with the head bearing to the *Right Hand*, agrees with their intention who *refuſe*, *abhor*, *atteſt*, or *abominate* ſome execrable thing, againſt which their mindes are bent as a diſtaſtefull object, which they would ſeem to *chaſe away*, and *repell*.

With this Action theſe, and things of the like nature, are to be pronounced:

Haud equidem tali me dignor honore,
—Dii talem terris avertite peſtem!

THe left hand explained into a Palme, obtaines a forme of *perſpicuity*. *Canon* XXXIII.

Theſe two laſt Canons are exceptions againſt the generall maxime of *Quintil. Manus ſiniſtra nunquam ſola geſtum facit.*

Canon XXXIV. BOth the turned out Palmes bent to the left ſide, is a more paſſionate forme of *deteſtation*, as being a redoubled action.

Canon XXXV. BOth *Hands* objected with the Palmes adverſe, is a fore-right adjunct of pronunciation, fit to helpe the utterance of words comming out in *deteſtation*, *deſpite* and *exprobration*.

Canon XXXVI. BOth *Hands* extended forth, the Palmes driving out to both ſides, doubles the Action to all the ſame intents and purpoſes of *averſeneſſe*.

Both

BOth *Hands* claſped and wrung together, is an Action convenient to manifeſt *griefe* and *ſorrow*. *Canon* XXXVII

BOth *Hands* dejected, make *ſupplication* more Canonicall. *Canon* XXXVIII.

BOth *Hands* a little or farre diſ-joyned, ſhew the *manner* and *abundance*. *Canon* XXXIX.

BOth *Hands* extended out forward together, is an Action commodious for them who *ſubmit*, *invoke*, *doubt*, *ſpeak* to, *accuſe*, or *call by name*, *implore* or *atteſt*. *Canon* XL.

With this Action are ſuch as theſe to be ſet off to the beſt of utterance, *Vos Albani Tumuli atq;*

Cicer. pro Milone. *Luci, vos, inquam, imploro atq; obteſtor!* And that addubitation of *Gracchus*, *Quo me miſer conferam? quo vertam? in Capitoliumne? at fratris ſanguine redundat, an domum? &c.* The ſame emphaſis of

Idem pro Milone. action is required to that of *Cicero*, *Tu ex edito monte latialis Jupiter, cujus ille lucos, nemora, ſineſq; ſæpe omni nefario ſtupro & ſcelere maculârat.*

Canon XLI. BOth *Hands* lightly ſmitten together, is convenient enough to expreſſe a certaine *anxious and turbulent heat of cogitation* of an Oratour, that cannot ſufficiently explaine his minde, or doe as he would.

Creſollius conceives that *infringere articulos*, that *Quintillian* ſpeaks of as an elegant and comely action in the *Hands* of the ancient Rhetoricians, and ſo commendable that they uſed it as a Manuall *introduction* to their Orations, was no other but this Action.

Canon XLII. THe *Hands* gently ſet together by a ſweet approach, cauſing a low ſound by their light

light encounter or compleſion, make an opportune cadence of Action, to attend the *cloſe* or *period of a ſentence.*

This Action was commended by the practice of *Proæreſius* that accompliſhed Oratour, of old time, the Maſter of brave ſpeech, and grace in ready ſpeaking, who publickly pleaded his cauſe at Athens to the great admiration of all men, of whom one of his Auditours, *Eunapius*, thus ſpeaks: *Proæreſius orditur flumen quoddam orationis ſingulos periodos pulſu manuum finiens.*

BOth *Hands* ſmitten together with a certaine kinde of gravity, doth *affirme* with Rhetoricall *aſſeveration.* *Canon* XLIII.

BOth the Palmes held reſpective to the body, declare *benevolence.* *Canon* XLIV.

BOth Palms held averſe before the Breaſt, denote *commiſeration.* *Canon* XLV.

This

This Action, with this ſignification, I have obſerved in ſome ancient painted tables, the *Hands* of cunning Motiſts. And verily, without the knowledge of the naturall and artificiall properties of the *Hand*, as *Franciſcus Junius* well obſerves, it is impoſſible for any Painter, or Carver, or Plaſtique to give right motions to his works or *Hand*; for as the Hiſtory runnes and aſcribes paſſions to the *Hand*, geſtures and motions muſt come in with their accommodation. The notions (therfore) of this *Hand* may bee of good uſe for the advancement of thoſe curious Arts.

Franciſe. Jun. de pictura veterum.

Canon XLVI. THe *Hands* addreſt to both ſides, are well diſpoſed to *ſatisfie* or to *requeſt*.

Canon XLVII. IF both *Hands* by turnes behave themſelves with equall Art, they fitly move to ſet off any matter that goes by way of *Antitheſis* or *oppoſition*.

Canon XLVIII. WE may uſe likewiſe the advantage of both *Hands*, when wee would pre-

preſent by ſome ample geſture the *immenſity of things*; ſome *ſpaces far and wide extent*, a *great number*, *almoſt infinite*, *large affections*, or when the voyce is reiterate by *conduplication*.

BOth *Hands* modeſtly extended and erected unto the ſhoulder points, is a proper forme of *publicke benediction*, for the *Hands* of an Eccleſiaſticall Oratour when hee would diſmiſſe his Auditours. *Canon* XLIX.

It was the cuſtome of the Hebrew Divines, to obſerve this Decorum in elevation of the *Hands* for ſolemne Benediction. And the Romaniſts who in matter of ceremony much emulate the externall devotion of the Jew, in all their extenſions and elevations of the *Hand*, which they uſe in bleſſing, keepe them within theſe preſcribed bounds: Not that there is any myſtery in this point, only the elevation of the *Hand* declares that we have choſen heavenly things, according Godwin in his booke of the ancient rites of the Heb.

Origen Hom. 11. in cap. 17. Exod. Basil in Isaiah. Tertul. de Orat. cap. 13. Gavantus Comment in Rubricas Rom.

to *Origen*, and the extension or spreading out of the *Hands* signifies the effectuall force of prayers, as *Basil* expounds it. *Tertullian* therefore regulating the *Hands* in this rite to a decencie of motion, would have them temperately and modestly erected; whereupon it seems to me, the Papists conforming their Rubrique to the Jewish Talmud, limit the Priests *Hands*, not to overtop, or exceed the distance of the shoulders. This solemne Action, according to some modern Expositors, implies the solemnity of a presentation of the Auditours to God in prayer, and doth denote unto them Gods favourable goodnesse, protection, and spirituall *Benediction*, desires God to confirme the blessing given, who opens with his *Hands*, and fills all creatures with his blessings, and seems to wish the accomplishment of all that is compriſed in their Manuall vote. That Priestly Blessing or solemne *Benediction*, with which the Priests under the Law blessed the People, was apparantly uttered and pronounced by this advancement of Gesture: because they could not lay their *Hands* on all the Congregation, they lifted them up onely to the shoulder-points: the ordinary forme that was then in use, was to impose the *Hand*, which could not be done with any decent expedition; and this the Levites conferred face to face, from the place where they stood. Such a solemne *Benediction* was that where with *Melchisedech* is said to have blessed *Abraham*, when he met him in his returne from the slaughter of the Kings, and blessed him. The like was practised by the *Hand* of *Aaron*, when he lift up his *Hands* towards the people, and blessed them. And *Symon* the High

Hookers Eccles. polit.

Godwins Jewish Antiq.

Heb. 7. 7.

Levit. 9. 22.

Priest,

Prieſt, the ſonne of *Onias*, in finiſhing the ſolemne ſervice, lifted up his *Hands* over the whole Congregation of the children of Iſrael, to give the bleſſing of the Lord with his lips. The people bowing themſelves, that they might receive a bleſſing from the moſt High. The forme of which ſolemne *Benediction* the Pſalmiſt gives us: *Lift up your* Hands *to the Sanctuary, and praiſe the Lord. The Lord that hath made heaven and earth, Bleſſe thee out of Sion.* For thus the Levites uſed to praiſe the Lord, and bleſſe the People. Spirituall *Benediction* having been ever accompanied with this ſacred Manifeſto of the *Hands*. Hence we finde it obſerved, that among the Hebrewes of old, when the Prieſt bleſſed the People, they uſed to erect three fingers, to wit, the Thumbe, the Index, and middle finger; by which number of their fingers they tacitely implyed a Secret of the Trinitie. *Petrus Bleſſenſis* ſeemes to allude to this action of the Hand. *His Benedictionibus ſacerdos alios Benedicens, protruſas ante vultum ſuum Palmas utraſque tenebat. Cum verò dicebat, Dominus, quod & Hebraico illo trino & uno nomine exprimebant, Tres digitos priores, id eſt, Policem, Indicem, & Medium utriuſq; manus, rectum & altius erigebat, & dicto ità, Domino, digitos remittebat ut prius. Addit ſtatim: Quid per trium digitorum elevationem melius quàm Trinitatis excellentia myſticè intelligi poteſt? à qua ſcilicet vera & plena Benedictio.* A Geſture of the Hand, uſed in the ſame ſenſe and ſignification, by the Pope at this day: who when he is carried upon mens ſhoulders in ſolemne proceſſion, with the ſame poſture of his Right Hand, and number of his fingers, beſtowes his Canonicall

Ecclus. 50. 20. Pſal. 134.

Petr. Bleſſ. Tract. contr. Judæ perfidiam.

Salomon Trecenſis Comment in Script. idem teſtatur.

Bene-

Buxtorf. In Synag. Jud.

Benedictions upon the people, onely waving them into a Crosse. *Buxtorfius* sayes, that the moderne Jews, at the feast of their Passeover, when the Priest at the end of their Prayers Blesseth the people, he extends and spreads abroad his *Hands* and *Fingers*, which they call *Chahumim*, whereupon *Schechina* or the Glorie and Majestie of God, doth rest upon the *Hands* of the Priest: wherefore they give a strict charge that none of the people presume to looke upon their Hands at that time, unlesse he would be smitten with blindnesse. And in the Feast of *Reconciliation*, when the Priest pronounceth the Blessing, he extends out his *Hands* towards the people; the people presently hide their eyes with their Hands, it being unlawfull for any to behold the *Hands* of the Priest; as it is written:

Cant. 2. 9. *Behold he stands behind the wall, he looketh forth at the window, shewing himselfe through the Lattice:* That is, God stands behinde the Priest, and looketh through the windowes and lattices; that is, through the spread *Hands*, and dispersed *Fingers* of the Priest, which the Hebrewes call the windowes and lattices of the *Hand*. The Rubriques of the Romish Rites, which seeme a little to squint this way, prescribe three formes of *Benediction* for the *Hands* of the Priest. The holding up of the *Hands* before the breast: The crossing of the Thumbes: and the turning the little finger towards the people. All which have their severall seasons and significations in their Liturgie. Our blessed Saviour was a manifest observer of the Naturall forme of *Benediction*, and hath sanctified the Gesture to a more divine importance. After

Gavantus in Comment. in Rubric. Rom. Eccl.

See Math. 10. 53. Luk. 24. 50

Christs

Christs ascension, the Apostles communicating the vertue of his last *Benediction*, to others; in the conveyances thereof used the same expressions by gesture, and were famous for the effectuall force of their prospering *Hands*: their exemplary action was copied out by their successors, the illustrious Fathers of the Primitive Church, whose *Hands* preserved Blessing, as their lips Knowledge. Christians in those ages being devoutly ambitious of such benefits, thought themselves happy when they could receive this spirituall favour at their *Hands*.

There is a story in *Gregorie Nyssen*, of a Deacon of the Bishop of *Neocæsaria*, who in respect of the wonderful strange things which he wrought by his inspired *Hands*, was sirnamed *Thaumaturgus*. Which Deacon being to goe a long and adventurous journey, requested a Blessing at the *Hands* of his Diocesan; who lifting up his *Hands*, most willingly bestowed this *Manuall viaticum* upon him. This comfortable elevation of the *Hand* in *Benediction*, hath a force at this day in the *Hands* of our Reverend Divines: And (verily) there is no Blessing formally confer'd, or authentically administred, unlesse the *Hands* denote their suffrages by their visible attendance, and appeare in a due conformitie to the words directed unto the eare. And I never saw any Grave or Orthodox Divine from the Pulpit, *dismissing* the People with a Blessing, without this adjunct and formall concurrence of the *Hands*.

Greg. Nyss. in vita Thaumaturgi.

An Index to the following Rhetoricall Alphabet of Manuall Significations.

A	B	C
Figures out the XIX *Canon.*	I *Can.*	II *Can. digit.*
D	**E**	**F**	**G**
III *Can. digit.*	II *Can.*	X *Can.*	IX *Can.*
H	**I**	**K**	**L**
VIII *Can.*	XXVI *Can. digit.*	XI *Can.*	XXIV *Can.*
M	**N**	**O**	**P**
XXXII *Can.*	XXXIII *Can.*	VII *Can.*	XLVII *Can.*
Q	**R**	**S**
VIII *Can. Digit.*	XLIV *Can.*	XLV *Can.*
T	**V**	**W**
XLVIII *Can.*	XXXIV *Can.*	XXXV *Can.*
X	**Y**	**Z**
XL *Canon.*	XXXVII *Can.*	XLIX *Can.*

The uſe of this following Table, beſides the exhibition of the Manuall Figures of Rhetorick, may be for an Alphabet of Privie cyphers, for any kinde of Secret intimation.

To make up the *Alphabet*, C. D. I. Q. are taken in, out of thoſe ſupernumerary Geſtures, following, under the Title of *Indigitatio.*

A *Pacificat.*



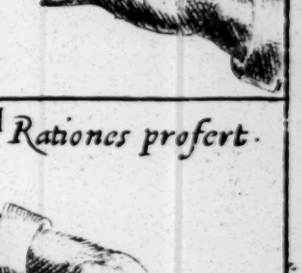
B *Auditores mitigabit.*



C *Neotericis orditur.*



D *ad monſtrandū valet.*



E *Modus agendi.*



F *Admiratur.*



G *Hortatur.*



H *Rationes profert.*



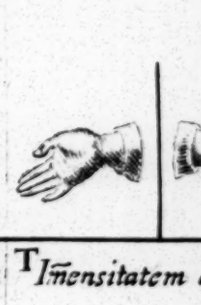
I *Flocci facit*



K *Deprecatur*



L *Sic oſtendebit ſeipſum.*



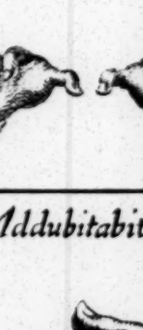
M *Negabit.*



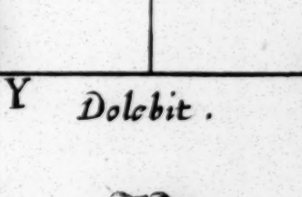
N *Ꝑſpicuitatem illustrat.*



O *Exclamationem aptat.*



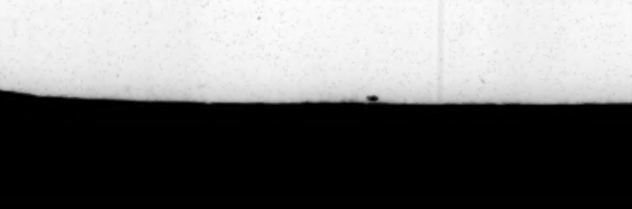
P *Antithesin exornat.*



Q *Argumenta digerit.*



R *Benevolentiam oſtendit.*



S *Cōmiſerationem denotat.*

T *Imensitatem aperit.*



V *Valdè aversatur.*



W *Execratione repellit.*

X *Addubitabit*

Y *Dolebit.*

Z *Benedictione dimittit.*

INDIGITATIO:

Or,

The CANONS of the Fingers.

THE two inferior *Fingers* ſhut in, and the other three preſented in an eminent poſture in the extended *Hand*, is a *ſpeaking* Action, ſignificant to *demand ſilence*, and *procure audience*. Canon I.

The ancient Oratours, when they prepar'd to ſpeake to the incompoſed multitude, uſed this

Apuleius lib. 2. Metamorph.

action. Of which gesture of the *Fingers*, *Apuleius* hath left a certificate, where *Telephron, porrigit dextram, & instar oratorum conformat articulum, duobusq; infimis conclusis digitis, cæteros eminentes porrigit, & infesto pollice clementer subrigens, infit.* *Fulgentius* expounds this common fashion of the *Hand* after this manner, *Itaq; compositus in dicendi modum erectisq; in iotam duobus digitis, tertium pollice comprimens, ita verba exorsus est*, who differ not much, but that one makes the Thumbe erect, the other compresst. Many have made mention of this matter, *Libanius* where he describes *Nestor* painted in the middest of the Hero's, *Orationem apud ipsos habere videbatur, idq; significare conformatione digitorum*, but what that conformation of the *Fingers* was, he doth not explaine. But the most usuall garbe of the *Hand* in way of preparative to speech, was this of *Apuleius*. Which posture of the *Hand* preparing the Auditours attention, is found in many Statues of the Ancients. There is a Colossus at Rome, which in times past stood in the Baines of *Anthony*, the left hand whereof leaneth upon a club; but the two first *Fingers* of the *Right Hand* extended out with the Thumbe, such as of old time was the gesture of Oratours speaking, as *Grutterus* notes, which most authenticall copie of speech they seem to have followed, whose *Hand* the golden History of the Crosse in Cheap was, for there were to be seene two statues of mitred Prelates having their *Hands* figured in this manner, as if they were speaking to the people. And in old hangings, in whose contexture, most part of the Historicall discourse is represented and insinuated by gestures of the *Hand*: And

Libanius Curr. Heroum.

Grutterus in Sylloge inscript.

in

in all ancient painted tables where any counterfeit of ſpeech is exhibited, nothing ſo obvious and remarkable as this Rhetoricall poſture of the *Fingers*. And the inventions and painted Hiſtories of our moderne Artiſts in their repreſentations of ſpeech had in publicke, have a conſtant relation and reſpect unto this ancient forme of the *Fingers*. And over the ancient images of the Prophets, which polliſhed by the *Hands* of the Jeſuits, come over to us from the Mart, there is uſually a *Hand* extended out of Heaven, impail'd about with rayes, the *Fingers* retaining this geſture, as it were the *Index* of God ſpeaking to his Prophets, as He was wont to doe of old, when He ſtirred up their hearts, and ſuggeſted His ſacred Oracles unto them. For ſince they could not by any fitting ſemblance or fancied pourtraiture of inventive wit, deſcribe God as He is in Himſelfe; leſt impiety ſhould have tainted their imagination, and they ſhould ſeeme to make the Prophet equall to his God, they would not by a groſſe diſcription ſhadow out God ſpeaking Face to face, becauſe the Face preſents the Perſon, *Nudam Divinam Eſſentiam*, as *Brixian*; cleerly as he is in Himſelfe: but Hee hath never been ſeen in that manner by dreame or viſion of His Seers, nor is it poſſible any mortall eye ſhould endure the infinite luſtre of ſo great a Majeſty: therefore to evade the prophaneneſſe of that preſumptuous errour, they only diſplaied a *Hand* from Heaven, to that intent of ſignification, as a more lawfull note, and as it were a member more remote from the face; and becauſe the *Hand* is the *Index*, and ſigne of inſpiration, and that Divine power and impulſive ra-

Ricchiard Brixian Symb.

viſhment wherewith the Prophets were raiſed up to Propheſie. For, Propheſie if it be ſtrong, with the Hebrewes it is called the *Hand*, as *Ribera* obſerves; in which ſenſe the *Hand* of God is taken in divers places of * Scripture; for the Prophets uſed to call that Spirit the *Hand* of God which fell upon them when He did inſpire their diſpoſed ſoules, and heating them with the raviſhing influence of a Prophetique fire, by a terrible illuſtration, filled them ſtrangely full of His revealed will. *Cornelius à Lapide* affirmeth himſelfe to have ſeen the like deſcription of the Prophets in the ancient Bibles of the Vatican Library; and in his Comment upon the four greater Prophets, he hath prefixed to their Propheſies their ſeverall effiges after the ſame manner; which, as it is probable, were copied out of the Vatican Bibles.

Ribera Comment in Proph. minor.

So * 2 King 3.15. 2 Chron. 30.12. Iſa.8.11. Ezek.1.3. 3 14.&22 8.1.33.22 37.1,40.1 &c.

Cornel. à Lapide Comment in 4 Proph major.

Canon II.

THe Thumbe erect, the other *Fingers* gently bent in, is a convenient compoſition of the *Hand* for an *exordium*, and to lead to the forming of the other actions of the *Hand*, oft uſed by our modern Chironomers.

I

IF any thing be to be *ſhewed*, the Thumb muſt be bent in, the other foure *Fingers* remiſſe. *Canon* III.

THe *Index* joyned to the Thumbe, the other *Fingers* remiſſe, is another forme of the *Hand*, fit for an *exordium*. *Canon* IV.

THe middle *Finger* applied unto the Thumbe, the other three let looſe, is a faſhion of the *Hand*, moſt of all commodious for a *Proem*. *Canon* V.

This Action muſt be performed with a gentle motion to both ſides, the *Hand* a little put forth, the Head together with the ſhoulders, with a ſhrinking modeſty, regarding that part to which the *Hand* is carried. In *Narration* the ſame geſture, but a little more produced and certaine; in *Exprobration* and *arguing*, ſhatpe and inſtant; for in theſe parts of an Oration it is put forth longer, and appeares in a larger extent. Which ſhould bee the beſt Rhetoricall figure of the

Hand to frame it to expreſſe by Art what it cannot ſo well inſinuate by Nature; neither by the uſe and practice of experienced and eloquent men that now are, nor by any advertiſement of the Ancients can be certainly collected, ſince they differ much about the matter; ſome pronounce with the unfolded *Hand*, theſe holding it downwards, others contract it, and make thereof a Fiſt; ſome frame their action by the fourth Canon, ſome by the fifth Canon: Which *Quintilian* commends above all other formes allowed to be of any moment, to ſet a gloſſe or verniſh upon diſcourſe. So many Oratours, ſo many varying and different formes of ſpeaking. But *Creſollius* whoſe judgement is Oracular in ſuch matters, conceives that poſture beſt obſerved by an Oratour, that when hee pronounceth with the open *Hand*, held abroad, and ſet at liberty, he would not hold it wholly down, nor altogether upwards, but in a certaine meane, which as it is (according to the opinion of Phyſitians) moſt naturall, as he notes it out of the two grand Patriarchs of Phyſicke, ſo it ſeemes to him moſt eaſie and agreeable to modeſty, although this ought to be in common uſe, yet upon occaſion the *Hand* may fall into the other poſtures.

Creſol. de geſt. orat. lib. 2.

Hippoc. l. de fractis, & Galen de motu Muſcul orum l. 2.

Canon VI.

THe two middle *Fingers* brought under the *thumb*, is an Action more *inſtant* and *im-*

importunate, and doth *urge* more then is convenient for an Exordium or Narration.

THE top of the *Fore-finger* moved to joyne with the naile of the *Thumbe* that's next unto it, the other fingers in remitter, is opportune for those who *relate*, *distinguish*, or *approve*. 'Tis also fit for them that *mildly councell*, and becomes the phrases of *pompous Elocution*, with which *Rhetoricians* polish and enrich their Orations. 'Tis seasonable also for *Narrations* and *Panegyriques*, where a soft & pellucid Oration flowes with the copious streames of Eloquence, and it availes *Canon VII.*

availes in any *painted kinde of ſpeech*, and agrees with an *Epidixis*.

Creſollius commends this compoſition of the *Fingers*, as moſt comely of all others, and conſonant to ingenious diſpoſitions, if the arme be extended out fore-right, which beſt agrees with a *manly* and *courageous* ſpeech: or the *Arme* a little bent, and the *Hand* lifted up before; a geſture much affected by elegant men.

Canon VIII. THe two laſt *Fingers* drawn to the bottome of Cytherea's brawny hill, or the pulpe of the *Thumb*; the *Thumb* appreſt unto the middle joynt of the two next: if the Dexter *Hand* ſo formd, doe ſmite with a light percuſſion on the ſiniſter *Palme*, it doth conſpicuouſly *diſtribute* & *digeſt* the numbers, arguments, and members of an Oration.

The

THe top of the *Thumb* joyn'd to the middle of the naile of the Right Index, the other Fingers remisse; is fit to *distinguish contraries.* *Canon IX.*

THE left *Thumb* prest downe by the *Index* of the Right Hand, doth *urge* and *instantly enforce* an argument. *Canon X.*

THE top or grape of the left *Index* gently apprehended, puts the *Hand* into a Rhetorical shape for *disputation.* *Canon XI.*

THE middle joynt of the left *Index* apprehended, intends more *earnestnes*, and sublimates the sense of words unto a point of greater *vehemencie.* *Canon XII.*

THE

Canon XIII. THE upper joynt of the *Index* apprehended, the two next *Fingers* a little bowed, the *eare-finger* in the meane time ſcarce bent at all; hath a Rhetoricall force in *Diſputations.*

Canon XIV. THE *Mid-finger* preſt to the *Palm*, and the others at their own beheſt, makes the *Hand* competently apt for to *upbraid.*

Canon XV. THE two *Middle-fingers* bent inward, and their Extremes preſented in a fork, doth object a *ſcoffe*, and doth *contumelioufly reproach.*

Canon XVI. THE *Vice-hand*, or *Thumb*, extended out with the *Eare-Finger*, the other *Fingers* drawn in,

in; doth denote *amplitude*.

THE *Thumbe* that presents it selfe upright, out of a Right-hand bent into a Fist; is a *grave Masculine* action, fit to advance the sense of *Magnanimitie*. Canon XVII.

THE *Thumbe* turn'd out, by a received custome, is made an act of *Demonstration*. Canon XVIII.

THe three last *Fingers* contracted close to the *Palme*, and compress'd by the *Champion* of the *Hand*, and the *Index* display'd in full length; *upbraides*: is a point of *indigitation*, most *demonstrative*. Canon XIX.

The force in this indicatorie action, noted *Crassus* to have skilfully used to his purpose, *Antonie* Anton. 2. de Orat.

poſe, in expreſſing his earneſt griefe, and the vehement affection of his minde: *Quæ me hercule, Craſſe, cùm à te tractantur in cauſis horrere ſoleo; tanta vis animi, tantus dolor, oculis, vultu, geſtu,* Digito denique iſto tuo, *ſignificari ſolet.* Other very excellent Pleaders, imitated this notable gift of Nature, or exquiſite endeavour and affection of Art, in that wealthy Oratour; as we may gather out of the monuments of the Ancients. To whom (ſaith *Creſollius*) thus ſpeaking, we may cry out; as *Seneca* reports a faire-ſpoken Oratour once did in a certaine Declamation of his: *O Digitum multa ſignificantem!*

Seneca l. 8 Contro.

Canon XX.

THe *Index* erected from a *Fiſt*, doth *crave and expect attention*; and, if mov'd, it doth *threaten* and *denounce*.

Canon XXI.

THe *Index* advanced from a *fiſt*, and inclin'd reſpective to the ſhoulder; hath a great facultie to *confirme*, *collect* and *refute*.

Tertul. ad Hermog. cap. 27.

This ſeemes to be that Action, which *Tertullian* ſayes, *Hermogenes* was wont to uſe; to wit, *Nutu Digiti accommodato*: and he calls it, *Lenocinium pronunciationis*. Indeed, this Action can doe much in gathering together, and reciting the matter

matter to be debated and concluded by reason; to wit, when that, we take up from others, is such, as cannot be denyed, and doth seeme necessarily to follow, especially in *Controversies* and *Disputations*, when the falsitie of erronious opinions, are with great *gravitie* of speech and *asseveration refuted*: in which case *Cresollius* dares pronounce that of *Phrynicus* in the Comœdie;

Stimulum & aculeum quendam habent in Digitis. Athen. l. 4.

Canon XXII.

THe *Index* (the rest compos'd into a *Fist*) turn'd down perpendicular; doth *urge, inculcate* and drive the point into the heads of the Auditours.

Canon XXIII.

BOth the *Indexes* joyn'd, and pyramidically advanc'd; doe *exalt the Force that flowes from more splendid and glorious Elocution.*

Canon XXIV.

BOth the *Indexes*, with a countenance averse, directed

cted to one ſide, doe point out an *ironicall intention.*

This Action although it may with honeſty enough be done by an Oratour, yet to doe it often, and to charge them ſtrongly and vehemently againſt them that are preſent, as if he would dig out the eyes of his Auditory: *Creſollius* makes a queſtion whether ſuch may be thought leſſe out of their wits then that miſerable matron *Hecuba*, who with great force and violence flew upon *Polymneſtor*:

Ovid. l. 13 Metamor. —*Et digitos in perfida lumina condit:*

Or ever a whit modeſter then *Cleodemus*, *Qui intento digito Zenothenidi oculum effodit in convivio*; for this is rather the gaibe of thoſe who rage and rave like mad men, then of thoſe who with underſtanding and moderation exerciſe the faculty of the *Hand* in ſpeaking.

Lucian in Convivio.

Canon XXV.

THE *Middle Finger* put forth, and brandiſh'd in extent, is an action fit to *brand* and *upbraide men with ſloth, effeminacie, and notorious vices.*

This action is Magiſtrall in Rhetorique, but grounded upon Nature: for this Finger, as ſome Chiro-

Chiro Crittiques was for its ſloath and unactiveneſſe placed in the middeſt, as ſeeming to ſtand in need of the defence of the other neighbouring *Fingers*, and being longer then the reſt, length and lazineſſe going uſually H*and* in H*and*, it may helpe to relate in a more open way of expreſſion, the notoriouſneſſe of their vices, who exceed others in vildeneſſe as far as this idle Finger appears eminent above the reſt.

Canon XXVI.

THe middle *Finger* ſtrongly compreſt by the *Thumbe*, and their colliſion producing a flurting ſound, and the *Hand* ſo caſt out, is an Action convenient to *ſlight* and *undervalue*, and to expreſſe the vanity of things, in ſearching after which things, and the immoderate care of keeping them, the induſtry and ſtrength of moſt mens wit are impertinently exerciſed and ſpent.

Creſollius though he give a tolleration to this knacking adjunct of expreſſion, yet he would have it ſparingly uſed, and adds in an aſſembly of the people, for in the ſolemne Seſſion of learned and judicious men, this action, perchance, as taken from the ſceane and *Hands* of Mimiques, is to be rejected, and left unto the cuſtomary levity of men.

Canon XXVII.

IF the Ring *Finger* by a ſingle Action goe out of the open *Hand*, as it were to ſerve the Tact, it may much advance their utterance, who in diſcourſe touch and handle a matter lightly.

This is a Magiſtrall notion of my owne, never thought on by any Ancient or Moderne Rhetorician, for all I can finde, (unleſſe *Quintilians Interim Quartus oblique reponitur*, darkely allude unto it) but, grounded upon the ſame principles of obſervation as all their precepts of geſture are. *Galen* ſaies this is the *Finger* we uſe to put out when we would touch any thing lightly; and the ancient Phyſitians uſed gently to ſtir their cordialls; and *Collyriums* with this *Finger*, thence called *Medicus*, upon which ground of Nature, I was induced to caſt in my mite into the treaſury of this Art.

Inſt. Rhet. lib. 11.

Galen de uſu part.

The

THe Eare *Finger* appearing erect out of a bended Fiſt, doth by that action obtain a force to explaine more ſubtill things. *Canon* XXVIII

THe Right *Index*, if it Marſhal-like goe from *Finger* to *Finger*, to note them out with a light touch, it doth fit their purpoſe who would *number their arguments*, and by a viſible diſtinction ſet them all on a row upon their *Fingers*. *Canon* XXIX.

Hortenſius the Oratour was wont after this manner to ſet his arguments all on a row upon his *Fingers*: But although he excelled in this way of numbring, and dividing arguments upon his *Fingers*, yet others uſed that faſhion alſo, the *Fingers* having been devoted after a certaine manner for the numbring of things by an univerſall and naturall cuſtome; as we may learne out of St. *Hierom*, for he ſpeaking of a cer- S Hierom Epiſt. 51.

certaine ſmatterer in learning ſwollen with a conceit of his owne skill, *Cum cæpiſſit in digitis partire cauſam, &c.* And *Tully* ſignificantly to the ſame purpoſe, *Quid? cum accuſationis tuæ membra dividere caperit, & in digitis ſuis ſingulas partes cauſæ conſtituere?* *Quintilian* denies this geſture admittance to the *Hand* in a mournfull cauſe, perchance, becauſe it ſeems to have a certaine ſplendour and elegancie of Artifice, *An ſi de morte filii ſui, vel injuria quæ morte ſit gravior dicendum patri fuit, aut argumenta diducet in digitos, aut propoſitionum ac partitionum captavit leporem?* This geſture of the *Hand* is not to be uſed unleſſe the diſtinctions and diſtributions be ſubſtantiall and weighty, being things of great moment which we deſire, ſhould fix & take deep impreſſion in the mindes of men, and of which we are accurately and ſubtilly to diſpute, for in this caſe it is advantagious to uſe the *Fingers*. It ſeems probable to *Creſollius* that *Tully* uſed this geſture when he made mention to the Romans of the honourable Captaine, in whom he did note theſe foure notable things, *Scientiam rei militaris, virtutem, autoritatem, & felicitatem*, which he afterwards amplified diſtinctly and particularly, with a moſt high and rich variety of utterance. This numeration by the *Fingers*, doth likewiſe availe in an Epilogue, and *Anachephalaſis*, as when we reckon up all the chiefe heads and aides of a matter in queſtion, which have been brought in and alledged for the advancement of truth, or which have been evidently refuted or proved. Hence in the Areopagetique Schooles or Councel-houſe at Athens, they painted *Chriſippus* with his *Fingers* in this poſture, for the ſignification

Tullie Divin. in Verrem.

Cicero pro lege manil.

of

of numbers; and our moderne Artiſts when they would exhibit Arithmeticke counting, obſerve the ſame geſture of the *Fingers*. Such a Statue of Arithmeticke there is in the new Ovall Theater, lately erected for the diſſecting Anatomies in Barber-Surgeons Hall in London.

Canon XXX.

TO lift up, or put forth ſome of the *Fingers*, is a plaine way of Rhetoricall Arithmeticke fit to ſignifie a ſmall number, a ſimple action ſerving well enough their occaſions who would inculcate two or three chiefe points to an ignorant multitude.

Roſcius made uſe of this Arithmeticall intimation inſtead of ſpeech, when he roſe to ſpeake againſt the Lawes *Gabinius* had propounded for *Pompeyes* Authority againſt the Pyrates: for when he could have no audience, and that hee ſaw he could not be heard, he made a ſigne with his *Fingers* that they ſhould not give *Pompey* alone this Authority but joyne another unto him; while he was ſignifying this by the geſticulation of his *Hand*, the people being offended with him, made ſuch a threatning outcrie upon it, that a

Plutarch in the life of Pompey

Crow flying over the Market-place at that instant was stricken blinde, and fell downe among the people. Then *Roscius* held not only his *Tongue*, but his *Hand* also. This is most properly perfo med by the *Fingers* of the left hand. *Cresollius* commends this way of numeration in the *Hands* of our moderne Divines. So some of the Fathers when they did expound the mystery of the Sacred Trinity, they lifted up three *Fingers* of the *Right Hand*. But this simple way of com utation hath been entertained since the ancient manner of account hath growne somewhat out of use. For, the ancient Rhetoricians who lived in that age wherein Wit and Industry were in their prime taking their hint from Nature, by an accommodation of Art reduced all numbers into gestures of the *Hand*, which did represent as it were the lively images of numbers: And this Art of *Manuall Rhetoricke* was so punctually observed by the ancient Rhetoricians, that it was accounted a great absurdity and disparagement to them that erred through a false and indecent gesture of computation, as appeareth plainly by *Quintilian* who gives in this testimony thereof; *In causis Actor si digitorum incerto aut indecoro gestu à computatione dissentit, judicatur indoctus.* And *Apuleius* reprehends this in *Rufinus* the Lawyer, for that by a deceitfull gesture of his *Fingers* he added twenty yeares: Whose words alluding to the same Arithmeticall expressions run thus: *Si tringinta annos per decem dixisses, possis videri pro computationis gestu errasse, quos circulares debueris digitos aperuisse. Quin vero quadraginta, quæ facilius cæteris porrecta palmula significantur, ea quadraginta tu dimidio auges; non*

Dion lib. 36. de Bello Pyratico.

Quintil. Rhet Inst. lib. 1. c. 10

Apul. in Apolog. lib. 2.

Idem Apologia l. 2.

potes

poſes digitorũ geſtu erraſſe, niſi forte triginta annorum Pudentilla ratus, cujuſq; anni Conſules numeraſti. This *Manuall Arithmeticke* was much in uſe with the Ancients, as appears by the frequent alluſions to it in Authenticke Authours, the knowledge whereof will bring much light to many obſcure and difficult places which occurre in divers old Writers, which cannot be underſtood without the knowledge of this *Manuall Arithmetick*. To trace it a little through the gloomie walks of Antiquity. Thus *Seneca : Numerare docet me Arithmetica avaricie accommodare digitos.* L. Senec. Epiſt. 88. *Tertullian* thus : *Cum digitorum ſupputatoriis geſticulis aſſidendum.* Tertul. Apol. c. 90 *Martian. Capella* thus : *In digitos calculumq; diſtribuit.* Mart. Capel. l. 2. de nupt. Phil. & Merc. The younger *Plinie* thus : *Componit vultum, intendit oculos, movet labra, agitat digitos, nihil computat.* Plin. Jun. Epiſt. 20. lib. 2. St. *Auguſtin* thus : *Omnium vero de hac re calculantium digitos reſolvit,, & quieſcere jubet.* Aug. de Civit. Dei l. 18. c. 53. *Orontes*, ſon in law to King *Artaxerxes* was wont to compare Courtiers, *Computatorum digitis*; for like as they make a *Finger* ſometimes ſtand for one, another time for ten thouſand; even ſo thoſe that be about Princes at one time, can do all at once, and another time as little or rather juſt nothing. And Plutarch in Apoth. *Quintilian* in diſallowing one of thoſe numericall geſtures to be uſed to a Rhetoricall intention, acknowledgeth the Arithmeticall force and validity thereof. Quintil. Inſt Rhet. lib. 11. To theſe alluſions appertains that of I know not what Poet :

Utile ſollicitis computat articulis.

Hence grew the Adage, *Ut in Digitos mittere:* that is, to number in the moſt accurate and exact way. Eraſm. Adage.

Their manner was, to reckon upon the Left Hand, untill they came to 100. and from thence

began to reckon upon their Right *Hand*. *Salomon* is thought to allude to this, where he ſaith, *Wiſedome commeth with length of dayes upon her Right* Hand: meaning (as ſome expound that place) that Wiſedome ſhould make them live a long age, even to an 100 yeares. *Pierius* in affirmation of this artificiall way of account, brings in a facetious Epigram of one *Nicharchus* a Greeke Poet, jeſting at *Cotyttaris*, an old Hagg, who diſſembling her true age, began againe to number her yeares upon her left *Hand*. The epigram rendred by him in latine, runs thus:

Prov. 3. 16.

Salazar ſuper hoc multa ingenioſe.

Godwyn antiq. Jud.

Pier. in Hierogl.

Multum garrula anus, caput omne Cotyttaris alba,
Propter quam Neſtor non ſit adhuc ſenior.
Quæ cervos annis ſuperavit, quæq; ſiniſtra
Vitæ iterum cæptet connumerare dies.
Vivit adhuc, cernit, pede firma eſt, virginis inſtar,
Plutonem ut dubites paſſum aliquid gravius.

To this, *Juvenal* ſpeaking of the long life of *Neſtor*, doth alſo allude.

Satyr.

Rex Pylius magno ſi quicquam credis Homero,
Exemplum vitæ fuit à Cornice ſecundæ,
Felix nimirum, qui tot per ſecula vitam,
Diſtulit, atq; ſuos jam Dextra computat annos.

Chryſologus upon the Parable of the 100 *ſheep*, hath a moſt excellent conjecturall meditation, alluding to this artificiall Cuſtome. *Which of you having a* 100 *ſheep, and if he loſe one, &c.* Why not 50? why not 200? but 100. Why not 4? why not 5? but 1. And he ſhewes, that he griev'd more for the number, than the loſſe; for the loſſe of one, had broke the century, and brought it back from the *Right hand* to the *left*, ſhutting up his account in his *Left hand*, and left him nothing in his *Right*, *&c.* The firſt poſture in the *Right*

Chryſol. in Parab. centum ovium.

hand,

hand, wherein the Eare-finger is circularly bent in; by *Bede* is referr'd to Virgins, as that which expreſſeth, as it were, the Crown of Virginitie. The Geſture [*Thirty*] is referr'd to Mariage; for the very Conjunction of the fingers, as it were, with a ſoft kiſſe embracing and coupling themſelves, paints out the Husband and Wife. S. *Hierome*, willing to explaine the reaſon why S. *Paul* would have a widow indeed, choſen not under 60 yeares of age: to ſhew why this number is ſo properly referr'd to widowes, very learnedly betakes himſelfe unto the Hieroglyphique of this number, wherein the *Thumbe* is depreſt by the *upper Finger*, and very ſtreightly girded by the ſame: It ſhewes (ſaith he) in what ſtreights Widowhood is afflicted, which is ſo reſtrained in on every ſide. *Capella* bringing in *Arithmetique*, at the mariage of *Philologie*; and *Mercurie* deſcribing the poſture of her *Fingers*: *Digiti verò Virginis recurſantes, & quadam incomprehenſæ mobilitatis ſcaturigine vermiculati. Quæ mox ingreſſa ſeptingentos decem, & ſeptem numeros complicatis in eo digitis Jovem ſalutabunda ſubrexit.* Which made the Numbers 70. and 17. And *Philoſophie* ſtanding by, *Tritonides* enquires of her what *Arithmetique* might meane by thoſe poſtures of her *Fingers*? To whom *Pallas*: She Salutes *Jove* by his proper name. And indeed, the Manuall number, 70. was the ancient poſture of adoration; which was, the *ſaluting Finger* laid over-thwart the *Thumb*; Made more apparent by *Apuleius*, ſpeaking of the adorers of *Venus*, *Et admoventes oribus ſuis dextram Priore digito in erectum pollicem reſidente, ut ipſam prorſus deam Venere religioſis adorationibus venerebantur.* Many

Beda de Indig. & Scholiaſt. J. Novio in ag.

Hier. l. 1. in Jovian. in princip.

Mart. Capella, l. 7. de Nupt. Plut. & Merc. in principio.

Apuleius in Metam. lib. 4.

of

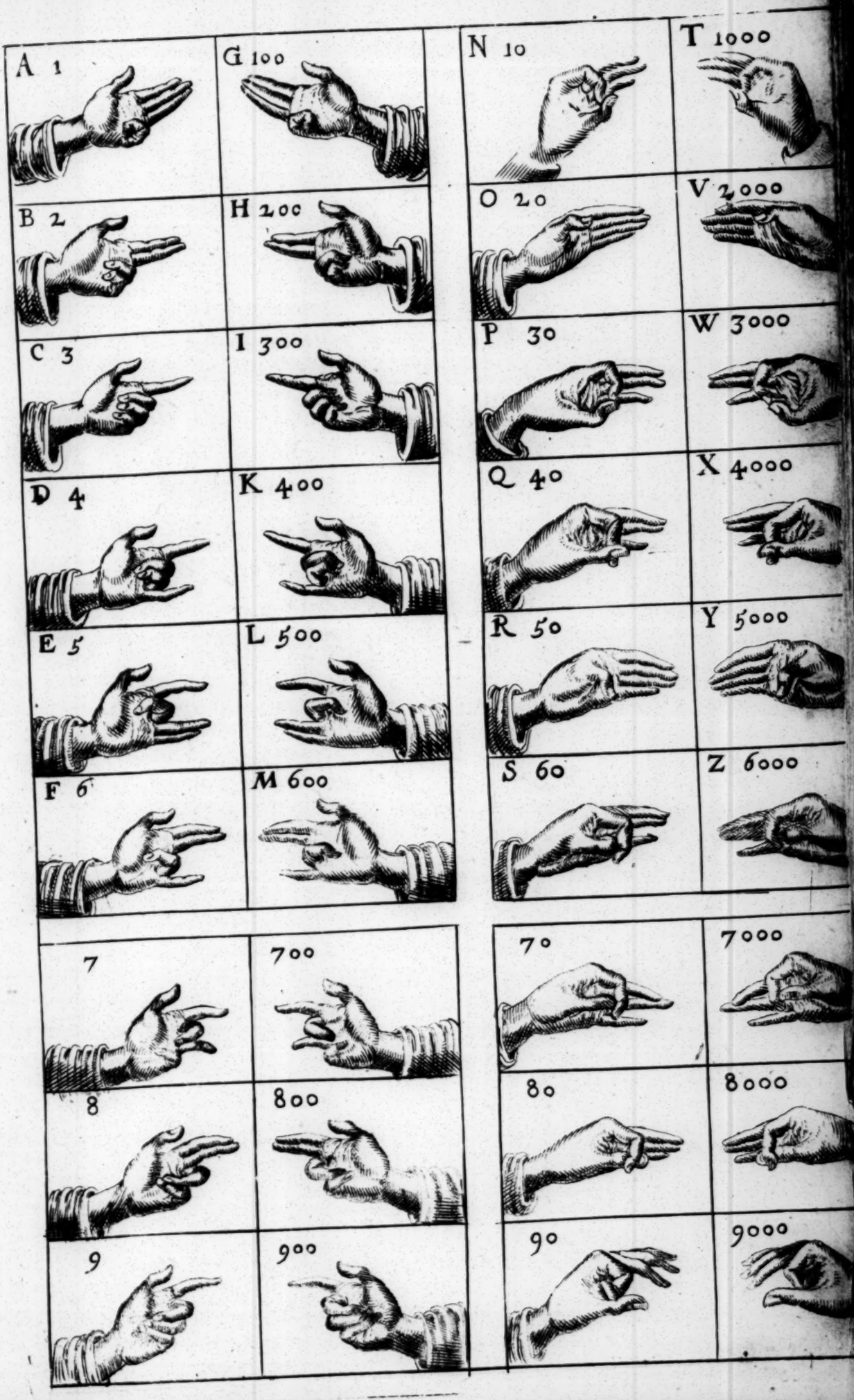
of these Numericall postures of the *Fingers*, are found in the statues of the Ancients. Witnes that image of *Janus*, with two faces, dedicated in the Capitoll, by King *Numa*; the *Fingers* of whose Hands were in such sort fashioned and formed, that they represented the number, 365. which are the dayes of the whole yeare: by which notification of the yeare, he shewed sufficiently, that he is the god and Patron of times and ages. *Pierius* endeavours to represent the Posture of his *Fingers*, by a verball description. And it was the custome, to place the ensignes of Honour on the more honourable *Hand*, and to figure the left Hand of Oratours, and other great men, to note out the first, second, or third time of their accesse unto that Office or Dignitie.

Plinie, Nat. Hist. & Macr. in Saturnal. lib. 1.

Pier. in Hierogl. lib. 37.

These postures, devised by a happy dexteritie of wit, were recorded among the Ægyptian Letters or Hieroglyphicks, as unfit to be prostituted to the Vulgar, in regard they did allude to all the Pythagoricall secrets of Numbers, insomuch as the Caveat of *Pythagoras* might have been placed over the Rhetorique-School-doore of the Ancients: *Nemo Arithmeticæ* [*Manualis*] *ignarus his ingrediatur.* And the Notions of this Art are not onely necessary to Oratours, but to all men, especially the Sonnes of Art, although by the carelesnesse and negligence of men, it is growne somewhat out of use. In the practice of this Art, some follow *Bede*, others embrace a more probable way of account. Some follow the order of *Irenæus* the Divine, a man of great learning and generall parts, who flourished some ages before *Bede*. But among the modern, *Lucas Minoritanus* is above comparison the best, who hath a most absolute Tract of this argument.

Irænеus. in Valent. lib. 1. c. 13.


A 1
G 100
N 10
T 1000
B 2
H 200
O 20
V 2000
C 3
I 300
P 30
W 3000
D 4
K 400
Q 40
X 4000
E 5
L 500
R 50
Y 5000
F 6
M 600
S 60
Z 6000
7
700
70
7000
8
800
80
8000
9
900
90
9000

PARALIPOMENON.

THey who desire a more compleat account of this Art, so farre forth as this Chirogram may seeme defective; as the continuation of the account from 10 to 19. as the numbers, 11. 12. 13. 14,&c. To satisfie their curiositie, may consult with *Pierius* in his Hieroglyphiques. And if they would know the greater numbers, as the manner of computing from a Myriad, to wit, 10000. unto 100000. may advise with Reverend *Bede*, who hath written a whole Booke *de Indigitatione*, or the Ancient manner of computation by gestures of the *Fingers*: and is the man (as it is thought) to whom we owe the preservation of this subtle peece of *Hand*-learning; which he may find transcrib'd in *Baptista Porta*, in *Furtivis literarum notis*.

Beda Indigit.

Bapt. Port. de furt. lit. not.

Plautus alludes to the Grand Account thus:

Plautus Milit. Act 2. Sc. 2

Pectus Digitis pultat, cor credo evocaturus foras.

Ecce autem avertit nixus, lævam in famore habet manum.

Dextra digitis rationem computat, feriens femur.

An

An Index to the following Alphabet of *Action*, or Table of Rhetoricall Indigitations.

A	B	C
Figures out the I *Canon.*	IV *Canon.*	V *Canon.*
D	E	F	G
VI *Can.*	VII *Can.*	VIII † *Can.*	XXX *Can.*
H	I	K	L
XIII *Can.*	XII *Can.*	XVIII *Can.*	XVII *Can.*
M	N	O	P
XIX *Can.*	XX *Can.*	XXI *Can.*	XXII *Can.*
Q	R	S
XXIII *Can.*	XXIV *Can.*	XXVII *Can.*
T	V	W
XXVIII *Canon.*	XV *Canon.*	X *Canon.*
X	Y	Z
XXIX *Canon.*	XVI *Canon.*	IX *Canon.*

† The verball periphrasis of the gesture *F*, by accident hath been overslipped: but the *Plate* speakes Canonically for it selfe. It is one of *Quintilians* Gestures, which he observes the Greekes much to use (even with both Hands) in their Enthymemes, when they chop, as it were, their Logick, and inculcate and knock it down, as with a horne.

This following Table doth not onely serve to expresse the Rhetoricall postures of the *Fingers*; but may be used as Cyphers for private wayes of Discourse or Intelligence.

A Audientiam facit.



B Quibusdam orditur.



C Exordium accomodat.



D Instabit.



E Approbabit.



F Enthymemata tundit.



G Distinguet.



H Disputabit.



I Acrius Argumentatur.



K Demonstrat.



L Magnanimitatem ostendit.



M Indigitat.



N Attentionem poscit.



O Colligit.



P Urgebit.



Q Splendidiora explicat.



R Ironiam ostendit



S Leviter tangit



T Subtiliora explicat



V Exprobrabit



W Arguebit



X Memb: orati: distribuit



Y Amplitudinem denotat.



Z Contraria distinguet.



THE APOCHRYPHA OF ACTION:

Or, certaine Prevarications against the Rule of Rhetoricall Decorum, noted in the *Hands* of the Ancient and Modern *ORATOURS.*

TO rule any Grammaticall gestures of compact, or any snapping of the *Fingers*, or amorous intimations invented by Lovers of old, is very unsutable to the gravity of an Oratour. The naturall discourses of the *Hand* being so plaine to be understood; the Ancients assay'd to finde out in the *Hand* a more close & private way; contriving by a close compact how men might signifie their mindes; a kinde of speaking, used by such who would not openly expresse themselves, yet in a dumbe

Prævaricationis sect. 1.

dumb & wary kinde of ſigning, intimate their intention, an Art firſt found out and exerciſed by Lovers, when with great caution they would preſent their affections, and make their *Fingers* convey a meſſage from their heart. Of theſe cautionarie notes of Lovers, *Ovid* that grand Maſter of love knacks, and amorous expreſſions, affordes us many touches:

Ovid de Art. Amand. *Nil opus eſt digitis per quos arcana loquaris.*

And in another place:

—Et in digitis litera nulla fuit.

And againe glancing at the ſame Grammaticall expreſſions, he ſaith;

Lib. 2. de Art. Amand. *—Nec vos*
Excipite arcana verba notata manu.

And inſtructing his Mrs. in the way of tacit conferences:

Verba legis digitis verba notata mero.
Cum tibi ſuccurrit veneris laſcivia noſtræ
Purpureas tenero pollice tange genas.
Si quid erit de me tacita quod mente loquaris,
Pendeat extrema mollis ab aure manus.
Cum tibi quæ faciam mea Lux dicamve placebunt,
Verſetur digitis annulus uſq; tuis.
Tange manu menſam, tangunt quo more precantes,
Optabis merito cum mala multa viro.

Idem. l. 1. de Triſt. And to this kinde of amorous diſcourſe by ſpeaking ſignes, that of his refers:

Utq; refert digitis ſæpe eſt natuq; locutus.

Propert. l. 3. To which *Propertius* alſo alludes:

Aut tua quum digitis ſcripta ſilenda notas.

Ennius in Tarentil. To this is referred that which *Ennius* ſpeakes of a certaine impudent Companion, who had no part of his body free from ſome ſhameleſſe office or other, his words are theſe: *Quaſi in choro pila*

ludens

ludens datatim dat seſe, & communem facit, alium tenet, aliis nutat, alibi manus eſt occupata, aliis pervellit pedem, aliis dat annulum expectandum à labris, alium invocat, cum alio cantat, attamen aliis dat digito literas. And *Salomon* alluding to theſe kinde of expreſſions, He winketh with his eyes, he ſpeaketh with his feet, he teacheth with his *Fingers*. Sometimes the Ancients did to this purpoſe of ſecrecie and private communication, order an Alphabet upon the joynts of their *Fingers*, which Artifice of Arthrologie obtained a privy force by ſhewing thoſe letters by a diſtinct and Grammaticall ſucceſſion. Amongſt which Grammars by geſtures, The poſtures of the *Fingers* which appertaine to the old Manuall Arithmeticke, have been contrived into an Alphabet, of which way of intimation, *Baptiſta Porta* hath treated at large. To the ſame intent the Naturall and Rhetorical poſtures of this *Hand* may be reduced into myſtique Alphabets, and be very ſignificantly uſed for cyphers without any ſuſpicion. Sometimes of old they uſed for a light watch-word a ſnapping colliſion of the *Fingers* called *Crepitus Digitorum*, which imperious way of ſilent expreſſion, & the phraſe whereof is uſed for a hyperbolicall diminitive of the leaſt ſignification. *Lyra* in his learned deſcant upon the Proverbs harping upon this ſtring, The unthrifty and wicked man inſtructeth with his *Fingers*, ſaith, *Digito loqui, arrogantiam & ſuperbiam indicat.* And St. *Hierom* in a certaine Epiſtle, ſaith, *Superbiæ eſt ſignum cum quis per digitorum crepitum vult intelligi.* The notification and ſound of this arrogant geſture, was reckoned among the nocturnall and darke ſignes of Lovers. Maſters

Salom. Proverb. 6.13.

Bapt. Porta de fur. lit. notis.

Lyra in Prov. 6.13

alſo by this ſnapping of their *Fingers* uſed to call their ſervants, upon the hearing of which watch-word, they were to be preſto and at *Hand* to execute their dumbe commands. To this cuſtome I finde that of *Petronius* referred, *Trimalcio lautiſſimus homo digitis concrepuit, ad quod ſignum matellam Spado ludenti ſuppoſuit, exonorata ille veſcica, &c.* To this alſo belongs that of *Tibullus*:

Petron Arbiter Satyr.

Tibullus Eleg.

Et votet ad digiti me taciturna ſonum.

To which *Martial* likewiſe alludes

In Epigram.

Dum poſcor [crepitu digitorũ] & verna moratur,
O quotiens pellex culcitra facta mea eſt.

And in another place:

Digiti crepantis ſigna novit Eunuchus.

Which cuſtome the Chriſtian Pedagoge would have excluded from the *Hands* of men piouſly affected, whoſe minde *Clemens Alexandrinus* hath expounded thus: *Digiti expreſſi ſoni, quibus accerſuntur famuli, cum ſint rationis expertes ſignificationes, ratione præditis hominibus vitandi ſunt.* This kinde of commanding geſture is moſt common to the Spaniard, whoſe humour is only a medley of arrogance and imperious pride, whence he is moſt commonly deteſted of all Nations, for his naturall odious deſire of ſovereignty over others. And the Romans, the ancient Lords and Maſters of the World growne inſolent by the greatneſſe of their Empire, could well skill of this proud intimation of their *Fingers*. For, *Tacitus* tells us, that the innocencie of *Pallas* was not ſo grateſull to the people of Rome, as his inſupportable pride was odious. For whẽ ſome of his freedmen were ſaid to have been privie to the practice of a conſpiracie againſt *Nero*, he made anſwer, that in his houſe he appointed nothing to be done, but

Lib. 2. c. 7. Pædag.

Paloma-tius in propor:.

Tacitus Annal. lib. 13.

with

with a nod of his *Hand* or head, or by writing, if he had much to say, lest if he should have spoken unto them, he should seem to have made them his fellowes. Some Oratours of old affected this percussion or knacking with the *Fingers*, both to procure audience, to maintaine their authority, and for the signification of gravity; of which custome many Authours make mention, especially St *Hierom*, for so he hath left it written; *Et audet quidam ex iis adducto supercilio & [concrepantibus digitis] eructare & dicere.* And in another place speaking of that jangling fellow *Grunnius*, he hath this, *Cum mensa posita librorum exposuisset struem, adducto supercilio, contractisq; naribus, & fronte corrugata, [digitulis concrepabat,] hoc signo ad audiendum discipulos provocans, &c.* And of this custome, *Veleius Longus* is to be understood, *Digitorum sono pueros ad respondendum ciemus:* So that this gesture hath travelled from the businesse of common and individuall life, into Schooles, Auditories, and Common-Pleas; for, this knacke of the *Fingers* was got in use with many, so that [*Digitis concrepare*] seems to have been used by the Learned, *pro re facilima.* So in the judgement of *Cresollius*, *Tullie* disputing of his Offices, takes it, *Itaq; si vir bonus, habeat hanc vim, ut si [digitis concrepuerit] possit in locupletum testamenta nomen ejus irrepere.* For, this gesture was performed in entring upon inheritances: they who did desire to trie their title, and take possession of an inheritance, they signified their minde by this percussion of the *Fingers*, which was the usuall symboll as *Cujacius* saith; for this *Percussio digitorum* (as *Cresollius* rightly collects) is altogether the same with [*crepitus digitorum*] or *digiti concrepan-*

D. Hieron Epist. 101.

Idem Epist. ad Rusticum Monach.

In Orthographi.

Cicero l. 3 de officiis.

Cujacius observat lib. 3. c. 18.

tes, which may be very clearly gathered out of *Tullie*, where when he had ſaid, *Si vir bonus habeat hanc vim, ut ſi digitis concrepuerit, &c.* a little after touching the ſame ſtring, he hath it thus: *Quem Paulo ante ſingebam digitorum percuſſione hereditates omnium poſſe ad ſe convertere, &c.*

Tul. lib. 3. de offic.

Prævar. Sect. 2. THe geſtures of one requiring the Cup, or threatning ſtripes, or the numericall geſture which with the *Thumbe* bended in, and reaching to the mount of Mercurie, makes the number 5000. according to the computation of Manuall Arithmeticke, are geſtures that have been noted by ſome Writers, but yet ſo uncomely, that *Quintilian* never obſerved them in the *Hand* of any Ruſtique.

Quintil. Inſtitut. Rhet. l. 11

Prævar. Sect. 3. TO ſtretch out the *Hands* in length to a racked extent, or to erect them upward to their utmoſt elevation, or by a repeated geſture beyond the left ſhoulder, ſo To throw back the *Hands*, that it is ſcarce ſafe for any man to remaine behind them. To thruſt out the Arm, ſo that the ſide is openly diſcovered, or To draw ſiniſter circles, or raſhly To fling the *Hand* up and downe to endanger the offending of thoſe that are nigh; are all Prevarications in Rhetorick, noted and condemned by *Quintilian*.

Prævar. Sect. 4. TO throw downe the *Hand* from the Head, with the *Fingers* formed into a gripe or ſcratching poſture; or To uſe the action of one that Saws or Cuts; or of one dancing the Pyrrhique Gal-

lyard; or To throw it upwards with the *Palme* turned up, are actions prevaricant in Rhetorick, and condemned by *Quintilian*.

TO represent a Physitian feeling the pulse of the arteries, which with them is *manum mittere in carpum*; or To shew a Luteniſt striking the chords of an instrument, are kind of expressions to be avoided; for an Oratour should bee farre from any light imitation of a Dancer, and is not permitted to shew what hee speakes, but his gesture must more expresse his sense, then his words. *Prevar.* Sect. 5.

TO denounce with a high *Hand*, or To erect a *Finger* to its utmost possibility of extension, is a blemish in the *Hand* of an Orator; That habit which the peace-makers of old were painted & carved in, wherein the Head inclined to the Right Shoulder, the Arme stretched out from the Eare, the *Hand* extended out with the *Thumb* manifestly apparent, which most pleaseth them, who brag that they speak with a high *Hand* is reckoned by *Quintilian* among the moales of Rhetoricke; an action not far from the usuall pendent posture of Changelings and Idiots. *Prævar.* Sect. 6. See Picr. in Hierogl lib. 35.

TO bring the *Fingers* ends to the Breast, the *Hand* hollow, when we speake To our selves, or in cohortation, objurgation, or commiseration, is an action that will seldome become the *Hand* of an Oratour; or to strike the Breast with the *Hand*, which is Scenicall. *Prevar.* Sect. 7.

Prævar. Sect. 8. TO apply the *Middle-Finger* to the *Thumbe*, is the common way of gracing an *exordium*, yet to direct it as it were towards the left ſhoulder, and ſo make it a collaterall action, is nought, but worſe, to bring forth the Arme tranſverſe, and to pronounce with the elbow.

Quintil. Inſt. Rhet. lib. 11.

Prævar. Sect. 9. TO ſet the Arms a gambo or aprank, and to reſt the turned in backe of the *Hand* upon the ſide, is an action of pride and oſtentation, unbeſeeming the *Hand* of an Oratour.

Prævar. Sect. 10. THe trembling *Hand* is ſcenicall, and belongs more to the theater, then the forum.

Prævar. Sect. 11. THere are certaine hidden percuſſions of ſpeech, as it were a kind of feet, at which the geſture of moſt of the ancient Oratours did fall, which though they were uſuall, yet *Quintilian* condemns them for moſt deceitfull motions, noting it alſo for a fault in young Declamers, that while they write, they firſt tune their ſentences to geſtures, and forecaſt for the cadence of the *Hand*, whence this inconvenience enſues, that geſture which in the laſt ſhould be Right, doth frequently end in the ſiniſter point. It were better, that whereas there are certaine ſhort members of ſpeech, (at which if there be need we may take breath) to diſpoſe or lay downe our geſture at thoſe pauſes.

Quintil. Inſt Rhet. lib. 11.

Prævar. Sect. 12. TO clap the *Hands* in giving praiſe and allowance, is a Naturall expreſſion of applauſe, encouragement, and rejoycing, heard in com-

common assemblies of people, and in publique Theaters; which was at first, according to the simplicitie of those times, plaine and naturall: for *Ovid* speaking of the primitive and ancient Playes of the *Romans*, saith:

— *Plausus tunc arte carebat.* Naso l. 1. de Arte Amandi.

But afterwards they had an artificiall manner of clapping their *Hands*, to a certaine measure or proportionable tune. Of which, the Poet *Carippus*:

Ingeminantq; cavos dulci modulamine plausus.

For, the applause was done with the hollow of both *Hands*; which being smitten together, caused that sound which is called *Popismus*, a word altogether feigned to the similitude of the sound. The posture of this artificiall plaudite of the *Hands*, and the sound also raised from their collision, *Philostratus* most elegantly describes in the image of *Comus* the god of Ebrietie, in these words: *Plausum etiam quendam imitatur pictura, cujus maximè indiget Comus. Nam Dextra, contractis digitis, subjectam sinistram ad cavum plectit, ut Manus cymbalorum more percussæ consonæ fiant.* Philostratus, l. 1. de Iconibus.

The very figure of which gesture is to bee seen in the French translation of that Author. How ambitious was *Nero* of this popular approbation, when he entred upon the Theater to contend for the prize of Harpers; and kneeling, shew'd a reverence to the Assembly with his *Hand*: and the Citie-people accustomed also to approve the gesture of the Player, answered him with a certaine measure and artificiall applause. Thou wouldst have thought, saith *Tacitus*, they had rejoyced, and perhaps for the injurie of the publique discredit. But those which Tacit. Annal. lib. 16.

from

from townes farre off, and from remote provinces, unacquainted with dissolute behaviour, came either as Embassadours, or for private busines, could neither endure that sight, nor applaud any way so dishonorable a labour: but weary of their unskilfull clapping of *Hands*, and troubling the *skilfull*, were often beaten by the Souldiers, placed in thick array, lest any moment of time should be lost by an untuned and disproportionable crie, or slothfull silence. The like applause he expected and had from the *Hands* of his friends at home; for *Xiphilinus* reports, that *Seneca*, and *Burrhus*, though lame of his Hand when ever *Nero* spake, they applauded him with their *Hands* and Vestments. The ancient Sophisters were so greedy of this manner of applause in their Schooles and Auditories, that they purchased it; having for that purpose a Chorus of domesticall Parasites, who were ready in the assemblies, at every Gesture to give them this signe of approbation. This Applause, which *Nazianzen* calls, *Canoram Manuum actionem*; and S. *Hierom*, *Theatrale miraculum*; and condemned by *Chrysostome*, among the trifling and unprofitable gesticulations of the Hand, and Theatricall gestures, crept into the Christian Churches, and was given to the Divine Oratours of the Primitive times, untill such time as it was exploded out of the Temples, by their grave and sharpe reprehensions. But although the ancient Oratours received this token of *approbation* from the *hands* of their auditors, yet they never exhibited upon any occasion, such Manuall plausibilitie to the people, it being a Gesture too plebeian & Theatrically light for the *Hands* of any prudent

Xiphil. in Nerone.

Cresol. Theat. vct. Rhet.

Hierom. cap. ad Ephes.

Chrys. Hom. 2. de verb. Isa.

Rheto-

Rhetorician, who can never decently advance his intentions, by the naturall or artificiall *plandite* of his *Hands*.

TO discourse customarily with the *Hands* turn'd up, of old said, *supinis Manibus differere*, is an effeminate and ill habit in the Hand of an Oratour. *Dio Prusæus*, among the Symbolls of Intemperance, reprehends this habituall demeanour of the *Hand*: for when hee would reckon up those things which signifie a corrupt and naughty custome, which he calls σύμβολα ἀκρασίας, he sets downe among the rest, *Supinis Manibus differere*.

Prevar. Sect. 13.

Dio Prusæus. orat. 33.

Now they are properly called *Manus supinæ*, that are so advanc'd, that the Palmes respect the heavens, ὕπτιαι χεῖρες, with the Atticks. *Cresollius* hath cast in his minde, what should be the cause why so excellent and weighty an Author should seeme justly to have reprehended this gesture: for he could not altogether condemne it, because in things sacred, it hath been so religious, and received with so great consent of all Nations, that the most ancient holy mysteries, which vulgarly were called *Orgia*, (as some Grammarians will have it) tooke their denomination from this very gesture of the *Hands*. But my Authour conjecturing what his meaning should be; Perchance (saith he) his intention is, to reprove the action of some foolish men, who, as *Quintilian* saith, hold out their Hands after the manner of them who carry something; or of those, who as if they crav'd a Salary or Minervall of their Auditors, most unskilfully bear about their Hands upwards: in whom that of the

Cresol. de gestu Orat. lib. 2.

Quintil. Inst. Rhet.

Ro-

Roman Poet may be verified;

Tibullus l. 2. Eleg. 4.

Ille cava prætium, flagitat usque Manu.

Galen, de usu part.

For *Galen*, when he would expresse the Hand to be conveniently dispos'd for the conteining of water that it flow not out, calls this purpose of the Hand, *Manum supinam*. But this would be done more unseasonably, and to lesse purpose, if a man by the motions of his Hands should use to imitate one taking up water out of some river, as he in *Virgil*;

——rite cavis undam de flumine palmis
Sustulit ——

That which seems most probable, and to come neerest the true sense of that ancient Author, *Cresollius* conceives to be an intended reproofe of a certaine action incident to nice and effeminate men: for in that place, *Dio* prosecutes the sinnes of voluptuousnesse, and a lascivious habit of the minde. Indeed, tender and delicate minkes, after their right womanish garbe, lay their Hands upright, which a wise man should not imitate: and therefore in his opinion, that excellent Poet *Æschylus*, with exquisite judgement, aptly said; *Manus muliebri more supinatas*. So that great Emperor of learning, and perpetuall Dictator of the Arts, among the portentous signes of Impudence, layes down, *Supinas manuum motus, teneritudine quadam & mollicie dissolutas*. After which manner *Tatian* paints out *Crescens* a Cynicall Philosopher, the onely ring-leader to all abominable lust and beastly concupiscence; whom he therefore calls, *delicato corpore fractum, &* τῷ χεῖρε λυγιζόμενον.

Æschylus in Prometh.

Aristot. Physiog. lib. 3.

Tatian. Orat. cont. Græc.

They

THey who caſt and throw out the *Hand*, or raiſe the Arme with a ſhout, if they doe it as of a cuſtomary diſpoſition, declare thereby the jovialitie of their natures. To this vapouring expreſſion of the *Hand*, ſome refer that of the Prophet *Hoſea*: *This is the day of our King: the Princes have made him ſick with flagons of wine: he ſtretched out his* Hand *to ſcorners.* And *Lipſius* tels us, that in *Weſtphalia*, where they drinke *ſuper naculum*, as an ordinary elegancie, at every quaffe & carouſe, they put forth the *hand:* and this ſeems naturall to good fellowes, whoſe ſociable diſpoſition makes them very apt to fall upon this joviall exaltation of the *Hand*, which in the Meridian of mirth naturally importeth the elevation of the cheered heart, raiſed by the promotion of the brisked ſpirits.

Prævar. Sect. 14. Hoſea cap. 7. v. 5.

Lipſius Epiſt. ad Heur.

THe wagging and impertinent extenſion of the *Fingers* in ſpeaking, hath ever been accounted a note of levitie and folly. And ſuch who by a certaine reciprocall motion doe ever and anon lift up one or other of their *Fingers* viſibly prolonged, they ſeeme to trie concluſions with their hearers, and to play with them at that exerciſe which was in uſe among the ancient Romans, who had a game or lotterie wherein one held up his *Finger* or *Fingers*, and the other turning away, gheſſed how many he held up: Or if you will have it according to *Polidors* relation, the play was after this manner: Two, having firſt ſhut their *Hands*, forthwith let out their *Fingers*, naming a certaine number. As for example, I put forth three fingers, you as many; I name foure, you ſixe: ſo you by gheſſing

Prævar. Sect. 15.

Polidor. lib. 2. c. 13. de rerum invent.

sing and naming the right number, winne. And becauſe the *Fingers* thus unfolded, ſuddenly appeare, by a metaphor they were ſaid in this ſport *Micare digitis*. Hence *Varro*; *Micandum erat cum Græco, utrum ego illius numerum, aut ille meum ſequatur*. This is well knowne among the Italians at this day, and vulgarly called *Mor*; perhaps (ſaith *Polydor*) *quòd Maurorum hic ſit ludus*. But the more approved opinion is, *quòd* μωρῶν, *id eſt, Stultorum ludus*. And perhaps *Nero* had obſerv'd in *Claudius* his predeceſſor, ſome ſuch kinde of indiſcreet prevarication with his *Fingers*, who in ſpightfull and contumelious manner both in word and deed, was wont every way to taunt and twit him with his folly; and among other opprobrious indignities offered to his name and memory, in ſcoffing wiſe he would ſay of him, that he had left now *Morari* any longer among men; uſing the firſt ſyllable of the word, long: in which word there is couched a double ſenſe, which gives the grace unto this pleaſant ſcoffe; for being a meere Latine word, it ſignifieth to ſtay or make long abode: and taking it thus, it importeth, that *Claudius* lived no longer among Mortalls. But as *Nero* ſpake of *Moros* in Greeke, which ſignifies a foole, and hath the firſt ſyllable long, it importeth, that *Claudius* play'd the foole no longer here in the world among men. *Creſollius* condemnes this *Finger-loping* geſture as very uncomely, and unworthy the diſcreet *Hand* of an Orator, ſo unadviſedly to counterfeit the common geſtures of Buyers of confiſcate goods: and he would have the Edict of *Appronianus*, Provoſt of the Cittie of *Rome*, to be ſet before them; in which

Suetonius & his Interpreter.

Creſol. de de geſtu Orat. l. 2.

which he did desire this up-and-down motion of the *Fingers* to be cast not onely out of the Courts of Justice and the Senate house, but from the Forum, and very entercourse of buying and selling. This Edict is yet to be seen in a marble table at *Rome*, beginning thus.

EX AUCTORITATE
TURCI APRONIANI, V. C.
PRÆFECTI URBIS
RATIO DOCUIT UTILITATE SUA
DENTE CONSUETUDINE MI-
CANDI SUBMOTA SUB EXAGIO
POTIVS PECORA VENDERE QVAM
DIGITIS CONCLUDENTIBUS
TRADERE, &c.

Gruterus ex Smetio in literis Digitalibus, sic exsculpsit.

They that would conserve the qualitie and state of an Oratour, must avoyd this ridiculous customе of wagging the *Fingers*, lest now they doe not seeme to stand in their Pulpits to sell sheep, but to sell them oft, or to brag and boast of their parts.

SUch who have Hands too active in discourse, and use to beat the aire with an odious kinde of *Chiromachia*, bewray the cholerique transportation of their individuall natures, a habit of the *Hand* incident to young men, who as a Learned Father saith, are wont to glory that in them, *Supra modum vigeant manus ad motionem.* This habituall imperfection the Ancients called, *factare manus*; even as the Satyrist scoffes at those who had

Prævar. Sect. 16.

Greg. Nyss. orat. de Beatitud. Juvenal l. 1. Sat. 3.

Juvenal. lib. 1. Sat. 3 had a ſmackering of the Greeke Tongue, who did, *à facie jactare manus* — a geſture it ſeems Paraſites in their way of admiration, were wont to uſe: for, *Martial*,

Martial. Epigram ——— *geminas tendis in ore manus.*

Hieron. Epiſt. 5. S. *Hierome* very elegantly mocks at this faſhion: *Nam ſi applosiſſet pedem, intendiſſet oculos, rugaſſet frontem,* [*jactaſſet manum*] *verba tonaſſet, tenebras illico ob oculos effundiſſet judicibus*: imitating perchance herein that renowned Stoique, thus ſetting it down. *Nec ſupploderem pedem, nec* [*Manum jactarem*] *nec attollerem vocem.* Seneca Epiſt. 75. *Quintilian* affirmes this behaviour of the *Hand* became onely *Demetrius* the Comœdian, famous Fabius Inſt. Rhet. in thoſe times; and beſide him, none. As for the Athenian Eagle *Socrates*, ſo called for his quick Zopyrus Phiſiogn. inſight of underſtanding, he was wont to uſe this vehemencie of the *Hand*, which was obſerved in him as a token of his violent nature and hot ſpirit; who, becauſe in his pleadings he was tranſported with ſuch heat of action, and and would often in the eagerneſſe of diſputation, skirmiſh as it were with his *Fiſt*, he was Laertius lib. 2. therefore deſpis'd and laugh'd at by many, and not undeſervedly: for his immoderate action was ſomewhat hot, & mad-man like, arguing an impotent minde, and an ill temper'd ſpirit. *Creſollius* reports, he once ſaw a learned man, a Creſol. de geſt. Orat. lib. 2. Rhetorique Profeſſor, make his *Clerum* in a publique aſſembly of learned men: But he with ſuch a continued ſwiftneſſe moved his *Hand* before his face, that he could ſcarce diſcerne his eyes or countenance while he ſpake. How other of his Auditors conceived of his geſture, he knew not: to him it ſeemed moſt odious; for with that

argute

argute and vehement action, his eyes were almost dazled. This my Author would say properly to be that, which *Aristophanes* facetiously calls *Muscas abigere*; as if all that labour of his had tended to no other end, then to make his *Hand* a Flie-flap. *Domitius Afer*, seeing *Manilius Sura* handling a cause, and in his pronunciation running up and down, dancing, *Manus jactantem*, tossing his *Hands*, casting back and putting aside his gown, said, that he did not *Agere, sed satagere: Actio enim Oratoris est; Satagit autem, qui frustra misereq; conatur.* Quintil. lib. 11. de pronunc.

IN a sewing posture to drive out the Elbowes to both sides, as one of the Gentle-craft, is a Prevarication noted and condemned by *Quintilian*. *Cresollius* sayes, A learned and reverend friend of his, once saw a Mushrome Doctor pronounce after this manner; that at every comma, he drew out his Elbowes with such constancie, or rather pertinacie, that he seem'd to know no other gesture. At which sight he tacitely to himselfe: Either I am deceived in my opinion, or this man hath been of some sewing occupation. And it seemes, upon further enquirie, his Augurie fail'd him not; for he had been lately a Cobler. This absurd motion of the armes, makes an Oratour seeme rather to have come to speake, from his Last, then his Booke: or as if he newly came from vamping his Oration. *Prævar.* Sect. 17. Cresol. de gest. Orat. lib. 2.

TO shake the armes with a kinde of perpetuall motion, as if they would straightway flie out of the sight of their Auditours, or were about to *Prævar.* Sect. 18

leave the Earth: is a Prævarication in Rhetorique. Such Oratours have been compared to Ostriches, who goe upon the ground, yet so, that by the agitation of their wings, they seeme to thinke of flight. This happens to some by reason of a certain Plethorique wit and ardor of Nature, which scarce suffers it selfe to be kept down and holden by the body. *Cresollius* once saw such a Divine, whose habituall mobilitie of his *Hands* was such, that the strongest men could scarce emulate, unlesse by an incredible contention of labour. Some, through a puerile institution, or by a contracted custome doe the same; imitating little birds, which being not yet fledged, nor strong enough for flight, yet in their nests move and shake their wings very swiftly. These the Greekes call πτερυγίζειν, which they use to object against those who by a fooliſh gesticulation appeare in the posture of little birds. The Polite Comœdian elegantly, Φλυαρεῖς καὶ πτερυγίζεις, *nugaris gesticulando.* This doth usually appeare in many, in the gesturing and skipping motions of joy, when the exultant Minde leaps and lifts up it selfe; and tickling the body with an active sweetnes, shakes those parts most which are more free and prompt to action. *Diphilus* a Greek Poet, pleasantly expresses this in his *Parasite*; whom he brings in, rejoycing, with this exultant motion of his armes. *Atticus Lysias*, in an Oration of his, hath elegantly signified the same; who, when he would prove the Adversarie not onely to be conscious of the injurie, but to be the principall author of it; he brings this perspicuous signe, that he imitated the crowing gesture of a Cock of the game, after his

Aristoph.

Athen. l. 9.

his victorie; and clapped his sides with the applause of his Armes, as with wings, incircled in a ring of wicked men. This gesture is most proper to Mimiques, and the Theater; and can scarce stand with the gravitie of the Forum, or the reverence of the Church; unlesse some part of it well moderated, may be permitted in signification of Gladnes of heart. Dionys. Halicarn.

TO use no Action at all in speaking, or a heavy and slow motion of the *Hand*, is the propertie of one stupid and sluggish. *Hyperides*, whom *Plutarch* reckons in the Decad of Oratours, was of this temper; for it is said, that in his Orations he shewed no action or gesture at all: his manner was, to set down the Case, and lay open the matter plainly and simply, without troubling the Judges any otherwise then with a naked narration. Which *Æschines*, as some thinke, did strive to imitate; who in a tooliſh emulation of *Solon*, and by praising his *Hand*, strove to countenance his opinion of an unactive pronunciation. But from that time, all Antiquitie hath repudiated those for stupid and bruitish Oratours: of whom one may justly say that which *Cassiodorus* of that drunken wise man: *Virum illum prudentissimè disserentem, difficile est vivum credas, quem se nec movere posse conspicias.* Who may be describ'd, as the miserable woman in the Fable, turned into a stone by *Latona*: *Præcept.* Sect. 19. Cassiodor. lib. de Anima, cap. 12. Ovid. Metamorph. lib. 5.

Nec flecti cervix, nec brachia reddere gestus;
Nec pes ire potest, nihil est in imagine vivum.

There was no kinde of writer, that did not with franke language inveigh and pleasantly scoffe at

the ſluggiſhneſſe of thoſe Orators. *Juvenal* pretily compares them to the ſtumpe of *Hermes*, and in one, diſgraces them all.

Juvenal. Satyr. 8.

Nullo quippe alio vincis diſcrimine quàm quod
Illi marmoreum caput eſt, tua vivit imago.

Ariſtides was wont to ſay, that ſuch dull Oratours were very unlike *Orpheus*; for he, as the fables report, enticed and drew ſtones after him: but they, as wood and ſtones, move no man. *Creſollius* (who hath prepared much of this intelligence to my hand) ſticks not to joyne together ſuch men who ſpeake without action, to thoſe ſtatues made by the Ancients in the ignorant ages of the world: for they had their eyes ſhut, their hands hanging down and joyned to their ſides. *Dædalus*, a cunning and witty man, was the firſt that formed the eyes, and put forth the Hands, ſo giving life and motion to all the parts, with ſingular judgement, teaching thereby the decencie thereof; wherefore he is feigned to have made thoſe ſtatues and pourtraictures of men ſo excellently, that they moved of themſelves. The inconvenience of this cold vacation in the *Hand*, gave being to that Axiome in Rhetorique, *Eſt maxime vitioſum, ſi actione manuumq; motu careat*: for ſuch, my Author thinks a wreſtling place were neceſſary; but that of the Ancients, wherein the apt and comely motions of the whole Body, eſpecially *Chironomia*, the eloquent behaviour or Rule of managing the *Hand*, was taught. But ſince theſe helpes of eloquence now faile, his advice is, they would mark the geſtures of famous and excellent men, honeſtly and freely brought up, and by a certaine diligent imitation, garniſh their owne *Hands* with

Ariſtides to. 3.

Creſol. in Vacat. Autumn.

with thoſe dumbe figures of Rhetorique.

THey who have *Hands* ſlow and ponderous, and who without any comelineſſe beare and offer about their leaden *Hands*, together with the arme, after a ruſticall manner; ſo lifting it up ſometimes, that they ſeeme to move a great lumpe of trembling fleſh, reaching their ſlow Right hand out ſo timerouſly, as if they gave provender to an Elephant. Such are by this cuſtomary habit, diſcovered to be Clownes, and men of a moſt unfaithfull memorie. Such men we ſhall ſometimes ſee ſo faint and idle in their diſcourſe, that they ſtick in the briers, and démurre in a groſſe geſture of pronunciation; and ſtricken as it were with aſtoniſhment, they ſeeme nailed to that ill behaviour. This in old time, was called, *Agere ſuſpenſa manu.* For that Clownes, and men not ſo well exerciſed in ſpeaking, or ſuch whoſe unfaithfull memories faile them, while they are altogether ignorant of the matter, and are not certaine whither they ſhall be caried, or where they ſhall at length reſt; they hang the *Hand*, and hold it as it were in ſuſpenſe. Therefore *Plinie* the younger elegantly uſurps *Suſpenſa manu commendare*, for a faint and cold commendation, deſtitute of that ardent affection which is wont to appeare in thoſe who are moved in matters of great moment.

Prevar. Sect. 20.

Plin. Secund. Ep. lib. 6.

THe ſubtle geſticulation, and toying behaviour of the *Hands* and *Fingers*, was called by the Ancients, *Geſtuoſa Manus*, *arguta Manus*, and *argutiæ Digitorum*: and are certaine quick and over-fine delicate motions of the *Fingers*;

Prævar. Sect. 21.

such as our Juglers use, who performe tricks by slight of Hand, and by a colourable craft mock the eye. Hence [*Manus arguta*] are spoken of theeves, whose *Hands* doe quickly leap up, and issue forth, instantly vanishing out of sight: anon they shew themselves, and are called to every part. *Sidonius Apollinaris*, very skilfully; *Scrinia tua conniventibus nobis, ac subornantibus, effractorum* [*Manus arguta*] *populabitur*. This pratling and busie talking of the *Hand*, and chattering vanitie of the *Fingers*, by the common verdict of all discreet and knowing men, hath been ever condemned for a ridiculous weakness in those that use it much: against which the most judicious Rhetoricians have entred their caveats. See that grave precept of the Prince of Eloquence: *Nulla sit mollicia cervicum, nulla* [*argutiæ digitorum*] *non ad numerum articulus cadens*. That rich Oratour, whose wealth begot a Proverb, very wisely also to this purpose: *Digitus subsequens verba non exprimens*. This genuine blemish and epidemicall disease, takes hold of the *Hands* of light and unskilfull persons, and young men, who are usually too hot at *Hand* in their expressions: yet it hath been the noted and deforming propertie of some learned men, who by reason of the lively force of their wit, and vigorous alacritie of their spirits, doe manifest and signifie their mindes with a tumultuous agitation of the whole body, whose *Hands* are never out of action, but alwayes stirring and kept in play, their words plentifully issuing out on all *Hands*. Q. *Hortensius*, otherwise a man excellent, was taxed with this genuine or contracted affectation of the *Hand*: concerning whom, let us heare the re-

Sidonius Apolinaris l. 9. Ep. 7.

Cicero in Oratore.

Crassus de Oratore. 3.

report of *Agellius*. *Cum manus ejus* [*forent argutæ*] *admodum & geſtuoſæ, maledictis appellationibuſq; probroſis jactatus eſt, &c.* In which he ſaith true: for he was upbraided by the Orators of thoſe times, for the geſticulation of his *Hands*, and called Stage-player; and *Torquatus*, his enemie, nick-nam'd him, *Geſticulariam Dionyſiam*: as if he had been but the zanie and ape of *Dionyſia*, a tumbling girle, and ſhee-Mimique of thoſe times. *Tullie* relates the ſame man to have uſed ſuch ſubtle and ſwift motions of his *Hands*, that he dazled the eyes of the beholders. Such a one was *Titius*, who as the ſame Author reports, was ſo effeminate and diſſolutely active in his geſtures, that the *Pantomimi* of thoſe times made a dance of him, and called it by his name, *Titius his Coranto*. *Tyrtamus* that ſweet-mouth'd Sophiſter, whom *Ariſtotle* for his divinitie of Elocution, pointing out with his finger, as it were, the man, call'd him *Theophraſtum*: yet *Athenæus* reports him, *Nullum geſtum & corporis motionem prætermiſiſſe*; and ſo by conſequence guilty of an impertinent vexation of the Hands and Fingers.

Agellius lib. 1. cap. 5

Cicero Divinat. in Verrem.

Idem de Clar. orat.

Laert l. 5.

Athenæus Deipnos. lib. 1.

TO play & fumble with the *Fingers* in ſpeech, is a ſimple and fooliſh habit of the *Hand*, condemned by the ancient Rhetoricians, as an argument of a childiſh and ili-temper'd minde. This, with the Ancients, was, [*Vibrare digitis*:] There are, ſaith *Quintilian*, *Qui ſententias vibratis digitis jaculantur*: and the Hebrew Proverbe ſaith, *Stultus digito loquitur*, The Foole ſpeaketh with his *Finger*. Wherefore it was the ſaying of *Chilo* the Lacedemonian; *Inter loquen-*

Prævar. Sect. 22.

Fabius inſt. Rhet. cap. 28.

Laertius l. 1. *dum manus movere non debere*, which he ſpake not of Rhetoricall motions, ſince in Sparta there was ſcarce any man eſteemed the copious elegancie of ſpeech worth his ſtudy; but his intention was either cloſely to carpe at this fooliſh toying with the Fingers, or elſe to admoniſh his Citizens to be ſparing in ſpeech, and to affect Laconicall brevity, and where one or two words would ſerve the turne to expreſſe their minde, there would be no great need of geſturing with the *Hand*. To this may be referred that which *Suetonius* reports of *Tiberius Nero*, *Cæſar*, whoſe ſpeech was exceeding ſlow, not without a certaine wanton geſticulation, and fumbling with his Fingers, which with other ſigns were reckoned and obſerved in him by *Auguſtus*, as properties odious, and full of arrogancie.

Suetonius cap. 68.

Prævar. Sect. 23. TO uſe the *Middle-Finger* inſtead of the *Index* in points of demonſtration is much to be condemned in the *Hand* of any man, much more of an Oratour. The ancient Grecians noted and reproved ſuch for witleſſe dotards. Hence *Diogenes* the Cynique ſaid, *Multos inſanire præter digitum*, covertly inferring that they are not (only) mad, who erre in putting forth of their *Finger*. Which gives a notable luſtre to that elegant, but darke place of *Perſeus*, hitherto underſtood of none, not excepting *Cornutus* the ancient Scholiaſt, for *Ramirez* marvells not that *Eraſmus* was ignorant thereof, in his Adage *Tolle digitum*, the place is Satyr 5.

Laertius lib. 6.

Ramirez. Comment. Epig. 1. Mart. in Amphit. Cæl.

Nil tibi conceſſit ratio, digitum exere, peccas,
Et quid tam parvum eſt?

Art thou void of reaſon, and a ſtarke foole: ſhall

I prove it to you? *exere digitum*, mimically he feignes him to have put forth his *Middle-Finger*, which is the fooles *Index*, according to that vulgar verſicle:

Miles, mercator, ſtultus, maritus, amator.

And he addes *Peccas*, thou erreſt in putting forth that *Finger*, and he urges an argument, *à minori*, and what is ſo ſmall and eaſie to doe? as if he ſhould ſay, if you miſtake in ſo ſmall a matter, what would you doe in a caſe of greater moment? *Lubinus* commenting upon theſe words, *Digitum exere, peccas*, ſayes the Poet ſpeaks according to the opinion of the Stoiques, who did demonſtrate, *Ne digitum rectè à ſtultis exeri poſſe*; and that a wiſe man only can doe a thing: which that he might make good, he puts him to an eaſie triall, in which this fooliſh *Dama* miſcarried, which diſcovered, he was not able to move the leaſt member of his body without fault and incurring a juſt reprehenſion. *Paſchalius* alluding to the ſame miſpriſion of the *Hand* in demonſtration ſaith, *Stultus medium digitum monſtrat, & hinc ſeſe denudat*, an action ſo unnaturall and uncomely, that we will not permit children to be guilty of committing it.

Lubinus Comment in Perſeu. Satyr 5.

Paſchal. lib. 26. virt. & vit. Charact.

TO meaſure out & diſtinguiſh the intervals of an oration by ſcanning motions of the *hand*, & certain delicate flexions, and light ſounding percuſſions of the *Fingers*, is an action condemned in the *Hand* of an Oratour, called by *Quintilian* in his Prohibition againſt this action, *Ad numerum articulis cadens*; and explaining himſelfe in this matter, he ſaith, *Soluta oratio non deſcendit, ad ſtrepitum digitorum*. Indeed *Protagoras* cal'd Man the

Pravar. Sect. 24.

Fabius l. 9. cap. 4.

the measure of all things. The Learned very fitly call Measure the daughter of the *Fingers*, and the Ægyptians used to signifie measure by a *Finger* painted. Hence the meeting and scanning of verses upon the *Fingers*, hath been a very ancient custome, and it was the manner of old in the recitation of the verses of Poets, in the measuring and singing them, to note out the intervalls and stroaks by a certain motion of the *Hands*, wherein the *Fingers* exhibited a sound, which *Quintilian* cals [*Digitorum ictum*] for he saies in meeter, [*Digitorum ictu*] *intervalla signari*. S. *Augustin* not obscurely consents to the same, who attributes singing, applause and percussion, to the recitation of verses: hence that sentence of *Seneca's* to be taken notice of, *Quorum Digiti aliquod inter se carmen metientes semper sonant*, where (as *Cresollius* observes) that great guide of *literatur*, *Lipsius*, hath corrected a place which was sound of it selfe; but the *Fingers* (saith he) in that measuring doe scarce sound, therefore for *sonant* hee puts *sunt*; yet *Cresollius* is loath to thinke that the above mentioned place of *Quintilian* had escaped his knowledge, which confirms this [*ictum digitorum*] or sounding motion of the *Fingers*, which *Seneca* in this sentence alludes unto: So, a Dactyl, one of the Poeticall feet, on which verses run, they wil have to have took denomination from the drawing in length of the Finger, which they very cunningly used to expresse the modulation of the instrument. But this *ictus* or musicall cadence of the *Fingers*, which *Cresollius* thinkes was not usurped of old by Oratours, when they related the verses of ancient Poets, unlesse perchance of the more effeminate

Fabius l. 9 cap. 4.

S. Aug. l. 2 de Music.

Senec. de Brevit. Vitæ, c. 12

Cresol. de Gest. orat. l. 2.

Diomedes

minate of them, (who hunted alſo after delicate flexions of words) though it may be tollerable for the ſetting off the intervalls of reſtrained numbers, yet in free proſe, which *Fabius* calls *orationem ſolutam*, to affect theſe ſubtill cadences, deſerves the ſting of the Stoique, which he put out againſt it. Seneca in ſent. citata

TO uſe the left hand commonly as principall in Action, which ſhould be at moſt but acceſſory, is the idle property of one deſtitute of all Artifice, and common notions; and of one that would ſeem to ſpeake in deſpite of the advertiſements of the Ancients; a ſtrange errour in the *Hand* of an Orator, yet obſerved & condemned by *Creſollius* in ſome pretenders to divine Rhetoricke, fit only to preach before ſuch as the children of Nineveh, who cannot diſcerne between their *Right Hand* and their left; for in thoſe things that are done in the ſight of honeſt men, it was never thought the property of an ingenious minde, and one well bred to uſe the left hand. Neither is there any cauſe why in the education of Noble-mens children it is diligently given in charge, that they feed themſelves with the *Right Hand*, yea, & nurſes uſe to rebuke infants, if happily they put forth their left; which precept is drawne out of honeſty it ſelfe, and nature, and hath ever beene in uſe with thoſe Nations who have addicted themſelves to humanity, and good manners. Hence the Ægyptians, becauſe in writing and caſting account, they frame their letters, and lay their counters from the *Right Hand* to the left; and the Grecians (as *Herodotus* notes) contrariwiſe, from the left to the *Right*; uſed to gird *Prevar.* Sect. 25. Creſol. Vac. Aut. Plutarch of Fortune, and the education of children. Herodot.

gird and trump at the Grecians, saying, that themselves doe all to the *Right Hand*, which is well and honestly; but the Greeks to the left, that is perversely and untowardly. And indeed the Nomenclators seeme to have excluded the left hand from all actions of decencie and importance. The Hebrewes call the *Right Hand Jamin*, the South, the light and active *Hand*; and the left the North, the obscure and darke hand, much inferiour to the South. *Homer*, though hee differ, yet maintaines the dignity of the *Right Hand* above the left, in calling it the *Orient*, and the left the *Occident*. The *Hand* is so occupied in endeavouring and doing, that the Greeks, who to the advancement of wisdome have flourished in polishing humanity, and inventing names, call it δεξίαν ἀπὸ τῦ δέχεσθαι, *quòd ut magni Grammatici animadvertunt*, δέχεται δ' αὐτῆς τὰ διδόμενα. *Meletius* saies the left hand is called σκαιὰν χεῖρα πρὸς τὸ σκάζειν, *quod in rebus peragendis, ipsa per se claudicet & oberret*: And that is called λαιὰν *lævam*, ἀπὸ τῦ λελιᾶσθαι, *quod ob sui imperfectionem ab omni penè functione removetur*. Sometimes with the Greeks it is called καταλειφθεὶς ἀ καταλείπω, *i. relinquo*. Hence with the Latines, *Relicta à relinquo, à retrò & linquo*, and *læva* (it may be) for that in most actions we leave it out, for the same reason in the English Nomenclature, the left hand, for that it is most usually left out. With the Germans, it is **Die linke hant**, *quasi* **leigend hant**, *id est, quiescens vel cessans manus*. With the Italians *Mano flánca*, *Manus lassa*, and *Máno mánca*, *id est, Manus deficiens*. S. *Hierom* so attributes vertue and honesty to the *Right Hand*, that he will not acknowledge a just man to have so much as a

Meletius.

S. Hierom in Mat. 5.

left

left hand; and the Hebrewes and Greeks aſcribe the left hand to vice. Who (ſaith *Creſollius*) is ſo great a forrainer and ſtranger in the nature of man, that he knowes not the *Right Hand* to be naturally more vigorous, and able then the left? If there be any ſuch, I could produce a cloud of witneſſes for his information, and the chiefe Authours and Ring-leaders of Antiquity trooping together under this banner, the ſplendour of whoſe Armes and Martiall lookes ſhall put all ignorance to flight. *Ariſtotle* in his Problems filled with incredible variety of learning, ſaith, *Dextræ partes corporis noſtri longè ſunt nobiliores ſiniſtris, & multò amplius ſolent efficere.* They who followed him in the chorus of the Learned, taking their hint from this their renowned principall, adhere to the ſame opinion; for *Plutarch totidem verbis, ſiniſtra eſt ἀδύνατος* to omit what *Apuleius, Cenſorius, Plinie, Solinus*, and others deliver, who have given their manuall ſuffrage and aſſent unto this point. *Philo Judæus* enquiring the reaſon why the Divine Law in the rite of ſacrifices, gave to the Prieſts the part of the oblation, which they call the Right ſhoulder, ſayes, there is a ſymbolicall ſignification in that myſtery: That the Prieſt ought to be diligent and ſwift in action, and exceeding ſtrong in all things. We know that commonly in combats the left hand, as it were affixed to the body, manageth the ſhield, and ſtaying as it were at home quiet; the *Right Hand* ſhewes it ſelfe forth, and is occupied in doing and giving the charge. In which we may ſee a certaine ſhadow of Rhetoricall motion; for in ſpeaking, motion and action is proper to the *Right Hand* only,

Arift. Probl. 25. Sect. 31.

Plutarch in Rom. queſt. 78.

Philo lib. de præm. Sacerd.

Creſol. de geſt. orat.

onely, the left remaines quiet, and is ſcarce openly brought forth. *Tullie* not very obſcurely adviſeth thus, who diſputing of Action, makes mention only of one *Hand*, which he ſomewhere calls the *Right Hand*, no where the left, *Si erit ſermo cum dignitate, lævi Dextræ motu loqui oportebit.* But the moſt cleare Interpretour of all the Ancients, *Quintilian*, hath brought this Oracle of Rhetoricians from behinde the curtaine, *Manus ſiniſtra nunquam ſola geſtum facit*, and how ſhould it make of it ſelf a compleat action, ſince the action thereof is more contracted, infirme, incompoſed, and out of order? whereas the actions of the *Right* are free, frequent, continued, compoſed, and reſembling the ſweet cadencies of numbers; & therefore hath the prerogative of eloquence in the body, as being neareſt the principle of motion, and moſt apt to move and ſignifie. And becauſe the left hand of it ſelfe is of very ſmall dignity in pronunciation, common humanity doth teach us, that as a Virgin ſhut up in her chamber, it ſhould be modeſtly concealed; the *Right Hand* on the contrary, as a moſt goodly Scepter of Reaſon, with its force and weight, doth much among men.

Cicero ad Herenn. l. 3.

Fab. in Rhet Inſt.

But although this prævarication of acting with the Left hand in chiefe, be an errour ſo groſſe, that we cannot away with it even in picture, where an imitation of ſpeech is expreſt: Yet there might be a *Quære* rais'd, what toleration might be granted to ſuch who are Left-handed or Ambodexters by nature or cuſtome. And I could furniſh a Prevaricator in Chiroſophie, with ſome notions to advance with, toward an excuſe, or Apologie, in the behalfe of thoſe who

are

are *Scævæs* and *Scævolæs* in this point of Rhetorique. For, many of the ancient Sages, who gave themselves to the speculation of Nature, are of opinion, that both Hands are by nature equally qualified. The great Oracle of Physique, saith, *Utramq; in homine Manum esse consimilem.* And *Plato*, where he speakes of the Hands, with that wit wherewith he comprehended things divine and humane, affirmes, *Parem Dextræ atq; Sinistræ vim à Natura fuisse concessam.* And that it hapned by Custome, that one Hand is better, and the other more infirme: yet Custome is another Nature. But *Goropius* hath a saying to *Plato* for this. *Meletius*, point-blanke, from an exemplar argument proves, *Dextram Læva potiorem neutiquam esse.* *Plato*, the Prior of all ancient Philosophers, where he sets forth the education of honourable Childhood, he would have them all in warre and handling their weapons, to be like those Sonnes of Thunder in *Homer*, περιδέξιος, and no lesse then the Scythians in battaile, equally to use both Hands, since it seemes easie to be done. The lawes of which most acute Philosopher, when the Interpreter of Nature briefly sets downe in illustrating his learned Tractate of Politie, he remembers this to be one: *Cives omnes ἀμφιδέξιος esse oportere.* Since there is little reason why one Hand should be idle and quiet. And *Commodus* the Emperor preferr'd the Left hand for any action, and was wont to boast much that he was Left-handed. We read also, that *Ehud* and *Tiberius* were of this complexion. But although some are found more nimble and active in their left hands, and some Ambodexters, (which *Bartholinus* imputes to a paire

Hippocrates.
Plato. l. 7. de legibus.
Goropius in Hieroglyph.
Meletius de Nat. Hom.
Plato l. 7. de legibus.
Arist. l. 2. Polit. cap. ult.
Dion. Cas.
Judg. 3
Suet. in Tib. c 28.
Barthol. Anat. inst. fol. 260.

paire of veines, whereas the puiſſance of the Right Hand proceeds from a veine *ſine pari*, (on that ſide onely) yet the utmoſt diſpenſation can be granted, is a connivence in common actions; for in matter of ſpeech or ornamentall geſture, there can be no toleration granted to an Oratour to play the Ghibeonite, and to ſling
Judg. 20. 16. words at his Auditors out of the Auke of utterance, though he can doe it at a haires breadth. For the truth is, the Left Hand wants that agilitie, excellence, force and grace in point of action, being made contrary and unhappy by its ſcituation: whereupon 'tis called *Siniſtra* in latine, *quia ſine aſtris bonis*. And the lack of grace in doing of a thing, is called *Siniſterit as*, and *ſiniſtrè* the adverb ſounds unhappily. The beſt way (therefore) that it can be imployed, is in attendance on the *Right*; which by the courſe of Nature hath the prioritie, as the more proper and propenſe, and apter to make good its actions by a more handſome diligence, as being planted neerer the fountain of the blood. And verily, the Left Hand ſeemes to be born to an obſequious compliance with the Right. And therefore when *Quintilian* calls for this accõmodation, he ſeems to have had reſpect unto the Interpretour of
Ariſt. Nature, whoſe well-grounded Axiome it is, *Ita comparata eſſe à Natura, ut Læva Dextris obſe-*
Ariſt. probl. 25. *cundent*. And the Philoſopher addes his reaſon, in another place: *quòd omnia Siniſtra Dextris humidiora ſunt facilius obſequi, atq; ad nutum alterius fingi & moveri*: which the Hebrew Divines, (as *Creſollius* ſayes) ſeeme to have had reſpect unto, in their expoſition of *Deuteronomie*, about the ceremonie of waſhing Hands; where they

ſay

ſay thus: *Denique opus eſt, ut in ablutione manuum Siniſtra tanquam famula ſubſerviat Dextræ.* Hence ſome Critiques would have the Left hand called by the Greekes, ἀειςερὰν οἷον ἀπ ἔσαν ἀείςων, *quaſi quòd egregia optimaq; non ſit, ſed ad Dextræ obſequium miniſteriumq; procreata.* And the ancient Lingones called improſperous things, *Eperiſtera*; but good and fortunate things, *Dexia.* By the Greekes, indeed, ſometimes by way of Antiphraſis, the Left Hand is called ἀειςερὰ, *ab* ἄειςος, *i.e. optimus.* But in all humane affaires, *Siniſtrum* ſignifieth as much as unluckie.

Meletius de nat. Hom.

Cælius Rhod. var. Lect.

FOr an Eccleſiaſticall Orator, to bleſſe or diſmiſſe his auditors with the Left hand, is a Soleciſme in Manuall Divinitie. For the Left hand in this buſineſſe, hath onely uſurped the office in the ſecond place, as being of a lower nature then the *Right*; neither is it of that fortune or reputation: whence, in all Naturall devices and matter of forme or token of the *Hand*, or any utterance implying the freedome of election, the introducing of the Left hand doth abate, and denotes a ſubordinate propertie. 'Tis the Right Hand (according to *Iſidor*) that hath its name *à dando*, by which we underſtand a joyfull abundance of all good: the extenſion of that Hand therefore, hath been ever of more repute in conferring *Benediction.* And *Juſtin Martyr* ſayes, it was an inſtitution of the prime Apoſtles, that the *Right Hand* ſhould confer the badge of Chriſtianitie in Baptiſme, for that it is more exlent & honorable then the Left; and, as *Creſollius* thinks, accompanied with Bleſſing: Whereas in the left hand there is a contrary Genius; certainly, it is found to be of a very different condition,

Prevar. Sect. 26.

Iſidor.

Juſt. Martyr. q. 118. ad Orth.

Creſol. in Antholog. ſacr.

and naturally more apt to deteine, then to beſtow a Bleſſing. Yet notwithſtanding, the Left Hand, though it contribute little, yet as in ſome Naturall and civill actions, it is conformable and obſequious to aſſiſt the *Right*: ſo in the more accompliſh'd and plenary exhibition of this ſacred rite, it hath oft Diaconiz'd unto the *Right*; but of it ſelfe alone ſomewhat improper, and ever ſubordinate unto the *Right*. Hence among other prodigies happening in the time of *Caeſar Dictator*, which were thought to prognoſticate but ſmall happines. When certaine Infants were borne with their Left Hands upon their Heads, the Sooth-ſayer concluded that there was ſignified thereby, that men of an inferiour condition ſhould riſe vp againſt the more Noble. And the people, who relyed much upon theſe kinde of Allegoricall inferences, thought as much, and believed it.

Dion. l. 42 C. Jul. Cæſ.

CER-

CERTAINE

CAVTIONARY NOTIONS,

Extracted out of the Ancient and Moderne RHETORICIANS, for the compleating of this Art of *Manuall* Rhetorique, and the better regulating the important gestures of the *Hand & Fingers.*

THE ancient Rhetoricians were very precise in the Doctrine of *Action*, and had many invētions for the forming thereof, which hapned by reason of the manners and complexion of those times: but we are not to tread in their steps so far, as to revoke the whole Art of their obsolete Rhetorique, since it is not very apparent, what Action the Ancients used: and if it were known, the whole and perfect discipline, cannot be observed so properly now, since the

Cautio I.

times and dispositions of men, now differ; and Oratorian Action must varie according to the diversitie of people and Nations, In the meane time, their universall precepts, which may be drawn out of the ancient Oratours, are not to be neglected, but diligently learned, and as much as can be, reduced to practice.

Cautio II. ACTION accomodated to perswade by an apt enumeration of utterance, called by Rhetoricians, *Pronunciation*, divided into the figure of the voice, and motion of the body, whose chiefe instrument the *Hand* is; hath been ever accounted absolutely necessary for a Rhetorician: yet all things that the Ancients prescribe for Action, doe not properly belong to a Rhetorician; neither are all things that appertain, convenient for our times; nor doe all actions of the *Hand* become speech; for there are some so far from advancing elocution, that they render it unamiable and deformed.

Cautio III. THere are two kinde of Actions, which are more perceived in the motion of the *Hand*, than any other part of the Body: one, that Nature by passion and ratiocination teacheth; the other, which is acquired by Art. An Oratour is to observe both the Naturall and the Artificiall; yet so, that he adde a certaine kinde of art to the Naturall motion, whereby the too much slownes, too much quicknes, and immoderate vastnesse may be avoyded.

THE

THe incompoſure of the *Hands* is to be avoided, for to begin abruptly with the *Hand*, is a ſinne againſt the lawes of Speech. In the *exordium* of an Oration, the *Hand* muſt not goe forth, nor ſtand extended, but with a ſober and compoſed heed proceed to its firſt Action, it is good, as Rhetoricians ſay, *ſimulare conatum*, and when it firſt breaks forth into geſture, while it is ſoftly brought forward, we may looke upon it with an eye, expecting when it ſhould ſupply our words: Wherefore when an Oratour hath exhibited his honour to his Auditours, and laid his *Hands* upon the Pulpit, let him ſtand upright, and that without any motion of his *Hands*, or his *Right Hand* not brought forth beyond his boſome, unleſſe a very little way, and that gently. *Cautio* IV.

VVHen the Oration begins to wax hot and prevalent, the *Hand* may put forth with a ſentence, but muſt withdraw again with the ſame. *Cautio* V.

GEſture doth with moſt conformity to Art, begin at the left Hand, the ſentence beginning together from the left ſide, but is put off and laid downe at the *Right Hand*, together with the end of the ſentence. *Cautio* VI.

IT Is abſurd often to change geſture in the ſame ſentence, or often to conclude ſiniſter motions. *Cautio* VII.

GEſture muſt attend upon every flexion of the voice, not Scenicall, but declaring the ſentence and meaning of our minde, not by demonſtration, but ſignification; for it muſt be ac- *Cautio* VIII.

commodated by the *Hand*, that it may agree and have a proper reference, not ſo much to the words, as to the ſenſe; wherfore 'tis added as an authentique clauſe, that the *Hand* muſt attend to begin and end with the voyce, leſt it ſhould out-run the voyce, or follow after it is done, both which are held unhandſome.

Cautio IX. JOyne not *ESAV'S Hands*, with *JACOBS Voyce.*

Cautio X. TO raiſe the *Hand* above the Eye, or to let it fall beneath the Breaſt, or to fetch it down from the Head to the lower belly, are accounted vicious miſdemeanours in the *Hand*: yet the maſters of this faculty doe grant a toleration ſometimes to raiſe the *Hand* above the Head, for the better expreſſing of a juſt indignation, or when we call God, the Courteours of Heaven, or the common people of the Skies to witneſſe.

Cautio XI. TO avoid the long ſilence of the *Hand*, and that the vigour thereof might not be much allay'd by continuall motion, nor prove deficient, there is a caveat entered for the interpoſing of ſome intervall, or pauſe, as 'twere a meaſure of the expreſſion, or ſtay, of the active elocution of the *Hand*: ſome that are skilfull and curious in this matter, would have three words to make the intervall of every motion in the *Hand*. But *Quintilian* condemnes this for too nice a ſubtilty, as that which neither is, nor can be obſerved.

Cautio XII. NO geſture that reſpects the rule of Art, directs it ſelfe to the hinder parts: Yet otherwhiles

whiles the *Hand* being as it were caſt backe, is free from this prohibition: for whereas there are ſeven parts of motion, To the *Right* Hand, To the left, upwards, downwards, forward, backward, and circular, the firſt five are only allowed a Rhetorician.

Cautio XIII.

TAke heed of a *Hand* Soleciſme, or of tranſgreſſing againſt the rule of Action, by the incongruity of your *Hand* and Speech: For to ſpeake one thing with the Tongue, and to ſeem to meane another thing by a contrarient motion in the ſignifying *Hand*, and ſo to thwart and belie a mans ſelfe, hath been ever accounted a groſſe abſurdity in Rhetoricke, and the greateſt ſoleciſme of pronunciation. Which makes to this purpoſe; Wee read how at the Olympique Games which in times paſt were celebrated at Smyrna, where *Polemon*, that skilfull Sophiſter was preſent, there enters the Stage a ridiculous Player, who when in a Tragedy he had cried out ὦ Ζεῦ, *ô Cœlum!* he put forth his *Hand* to the earth: and againe pronouncing ὦ γᾶ, *ô Terra!* erected his face towards Heaven. The learned Sophiſter laughed at the abſurd Actor, & withall alow'd, ſo that all were neare might heare him, ὗτος τῇ χειρὶ ἐσολοίκισε, *hic manu ſolœciſmum admiſit*: Wherefore being Preſident of thoſe Games, he by his cenſure deprived that rude and ignorant Mimique of all hope of reward. For reconciling of the *Hand* and Tongue, and bringing them to an uniformity of ſignification, and for maintaining their naturall and moſt important relations, Rhetoricians have agreed upon many Canons and Conſtitutions. And the *Hand* then

Philoſtratus de vita Sophorum

only accords and complies with Speech, when it moves to verifie our words; for if the motions of the *Hand* doe diſſent from the expreſſions of the Tongue, it may contradict and convince the tongue of vanity; for ſo we may *commend* even when we doe *reprove*, if the gainſaying Hand ſhould have a contrarient motion; ſeem to *confirme* when we are in *doubt*, when we *forbid*, our *Hand* may deport it ſelfe into the forme of an *exhortation*; we may *acquit* when we *accuſe*, *accept*, when we *refuſe*, and *abhor*, *comply* in words, yet by our diſordered Hand *bid defiance*, be *ſad*, with a *rejoycing* *Hand*, *affirme* and *grant*, what we *deny*, and many other waies thwart and belie our ſelves. No true conſtruction can be made of any ſpeech, nor can we evade ſuch dull abſurdities of this *voucher* of our words, do move in oppoſition to their meaning; for without judgement and advice, which ſhould ſet in order and ſupport the thought into the *Hand*, that is ever ready to maintaine that truſt that the Tongue endeavours to obtaine, *Truth* wants her warrant, and is ſo abſurdly croſt, that the efficacie of Speech is utterly defac'd, and all the credit that ſuch language amounts unto, is the pittance of a doubtfull faith.

Cautio XIV. SHun ſimilitude of geſture; for as a monotone in the voyce, ſo a continued ſimilitude of geſture, and a *Hand* alwayes playing upon one ſtring is abſurd, it being better ſometimes to uſe a licentious and unwarrantable motion, then alwayes to obtrude the ſame Coleworts. *Creſollius* ſayes, he once ſaw an eminent man, one who had a name for the knowledge of honeſt

Creſol. vacat. Autumn. l. 2.

Arts

Arts, and indeed there was in the man much learning, and that of the more inward & recondit, a great Antiquary, and one that had a certain large poſſeſſion of Divine and Humane Lawes, goodneſſe of words, ſoft and pellucent; and decked with flowers, adorned and poliſhed with the ſayings of wiſe men, and a ſpeech flowing equally after the ſtile of *Xenophons*: But it can ſcarce be imagined how much the ill compoſed and prevaricant geſtures of his *Hands* tooke off from the common eſtimation of his accompliſhed wit: For when he had turned himſelfe to the left Hand, he powred out a few words with little geſture of his *Hands*; then reflecting himſelfe to the *Right Hand*, he plainly did after the ſame manner, againe to the left Hand, ſtrait to the *Right Hand*, almoſt with the like dimenſion, and ſpace of time, he fell upon that ſet geſture and univocall motion; his *Hands* making circumductions, as it were in the ſame lineall obliquity: you would have tooke him for one of the Babylonian Oxen (with blinded eyes) going and returning by the ſame way, which for want of variation gave an incredible diſtaſte to his ingenious Auditors, which did nauſeat that ingratefull ſaciety of Action; if he might have followed the dictate of his owne Genius, he would either have left the Aſſembly, or given him money to hold his peace: But he conſidered there was but one remedy, that was to ſhut his eyes, or to heare with them turned another way; yet hee could not ſo avoid all inconvenience, for that identity of motion, entring at his ears, did diſturbe his minde with n odious ſimilitude.

Take

Cautio XV. TAke care that variety of geſture, may anſwer the variety of the voyce and words, which that it may be better done, foure things are to be obſerved: Firſt, ſee to the whole cauſe, whether it be joyfull or ſad; then look to the greater part; for in an *Exordium*, a gentle *motion* is moſt commodious. *Narration*, requires the *Hand* a little ſpread, and a quick & freer motion. *Confirmation*, a more ſharpe and preſſing Action; the *concluſion* of an Oration, if it be compoſed to excite, muſt have rowſing motions; if to pacifie, gentle and ſweet; if to ſadneſſe, ſlow and ſhort, and broken motions; if to joy, liberall, cheerfull, nimble and briske accommodations. Then the *ſentences* are to be weighed, which vary with the affections, in expreſſing which, diligence muſt be uſed. Laſt of all the words, ſome whereof are now and then to be ſet off with ſome emphaſis of irriſion, admiration, or ſome other ſignification; yet thoſe geſtures which fall from the ſlow Hand, are moſt patheticall.

Cautio XVI. TAke heed of levitie, and a ſcrupulous curioſitie, in a pedanticall and nice obſervation of theſe geſtures of the *Hands* and *Fingers*.

Cautio XVII. SHun affectation: for all affectation is odious: and then others are moſt moved with our actions, when they perceive all things to flow, as it were, out of the liquid current of Nature.

Cautio XVIII. VSe ſome preparation, and meditate beforehand of the action you intend to accommodate your voyce with.

Although

ALthough an Orators art ſhould not altogether conſiſt in imitation, yet remember, that Imitation is one of the great Adjutants, and chief Burniſhers and Smoothers of Speech: it having been an ancient and laudable cuſtome, for ingenious Sparks of Oratorie, to be preſent at the Declamations of eminent Oratours, & ſtudiouſly to obſerve their Countenance and *Hand*. *Plinie* diſlikes thoſe, that imitate none, but are examples unto themſelves. The ſame *Plinius Secundus*, a famous Pleader, and moſt ſweet Orator, among others that applied themſelves unto him, had *Fuſcus Silinator* & *Numidius Quadratus*. *Junius* alſo commended to him by his anceſtours, was trained up in the Examplar doctrine of Manuall geſtures. Hence the Tribe and Nation of Oratours were called by the name of thoſe eminent men which they did imitate. *Sidonius*, truly ſirnamed *Apollinaris*, call'd thoſe *Frontoneans*, who did imitate *Fronto* a famous Philoſopher and Oratour, the patterne of Eloquence to *M. Antonie*. So the followers of *Poſthumus Feſtus* were called *Poſthumians*. *Sulpitius*, not the leaſt in the Chorus of elegant men, imitated the Hand of *Craſſus*, that Nightingall of the Forum, the glory of the Senate, and (as *Tullie* ſayes) almoſt a god in ſpeaking: (of whom, that (it ſeemes) might be ſpoken, with ſmall exchange of words, which was Hyperbolically ſaid of *Herods* eloquence; *Non Manus hominem ſonat!*) Wherein He was ſo happy and induſtrious, that he was accounted to be very like unto him.

Cautio XIX.

Plin. lib. 6. Epiſt. ad Maxim.

Idem. lib. 8. epiſt.

Acts 12. 22.

In

Cautio XX.

IN Imitation, propoſe to your ſelfe the beſt patterne, according to the Æthique Rule of *Ariſtotle: Par eſt in omni re optimum quenque imitari.* *Fuſius* erred in this part: of whom *Tullie* reports, that he did not imitate the ſinewie expreſſions of *C. Fimbria*, but onely his Prevarications. *Baſil* the Great, a grave and perfect Oratour, a man accompliſh'd in all kinde of humanitie, which in him had a ſacred tincture of pietie: when he had beene acknowledged to be Enſigne-bearer to Vertue, he had not only admirers, but ſome that ſtrove to be his Imitators. And what did ſome imitate? Certaine moales and defects of Action, and ſo fell into an unpleaſant and odious kinde of Manuall compoſition. Therefore *Nazianzen*, a man of a moſt ſharpe judgement, ſticks not to call them, *Statuas in umbris*, a kinde of Hobgoblins and night-walking ſpirits, who did nothing leſſe then æmulate the ſplendor of Rhetoricall dignitie. Take heed therefore, that Imitation degenerate into Caco-zeale, and of proving a Left-handed *Cicero*.

Ariſt. in Æth. lib. 9

Cicer. l. 2. de Orat.

Greg. Naz. orat. 20.

Cautio XXI.

WHen you have judiciouſly propoſed your patterne, keep cloſe unto it without levitie or change, for diverſity of copies is the way to mar the *Hand* of Action. *Titanius Junior* was famous for this vice, who (as *Capitolinus* ſaith) was the Ape of his time. The ſame levitie or facility of imitation *Libanius* the Sophiſter had, who was called by thoſe of his times, the very painted Map of mens manners and diſpoſitions.

Vse Exercise. For as the most learned of the Iews, there are three Ideas, *Nature*, *Art*, and *Exercitation*; by which we endeavor to the best end. The Corinthian Oratour much commends this Exercitation. And the Oracle of the Græcian Sage, is, *Omnia sita sunt in Exercitatione.* The absolute perfection of all Arts, is from thence; and from it Eloquence receives her beauteous colours, her Musive or Mosaique Excellency; whereby shee becomes most accomplished. *Cautio* XXII. Philo de Joseph. Thucyd. lib. 1. Stobæus Ser. 3. Aus. in lud. Sap.

Bend and wrest your Arme and Hands to the Right, to the Left, and to every part: that having made them obedient unto you, upon a sudden, and the least signification of the mind, you may shew the glittering orbes of Heaven, and the gaping jawes of Earth. Sometimes place your arguments upon your *Fingers*; sometimes lifting up your *Hands*, threaten and denounce punishment, or with a rejecting posture abominate: sometimes shake and brandish your Hand as the lance of Elocution; that so you may be ready for all varietie of speech, and attaine that ὀξυχειρίαν or facilitie of action, with the decorum & beauty of decent motion: which excells both that of colours and proportion. *Charmides* a goodly young Oratour, when he would compose his gesture to all kinde of elegancie, and (as *Ovid* speakes) *Numerosos ponere gestus*) that is, acurate, and made neat by a subtle judgement) at home, alone, ἐχειρονόμει he practised the gesticulations of his *Hand*. Xenoph. in Convi.

TO have Censors at times of exercise, who shall informe truly and skilfully of all our gestures, would much helpe to the conformati- *Cautio* XXIII.

on

on of the *Hand*. Or to practice in a great Looking glasse: for though that Mirrour reflects that image of one Hand for another, yet we may beleeve what we see to be done. *Demonax*, a great Philosopher, and an acute Rhetorician, advis'd an untoward Declamer to use more exercise, and while he answered, that he alway first acted his Orations to himself; *Demonax* replied, that may very well be; for you act so little to the purpose, because you have alwayes a foole to your Iudge.

Lucian in Dæm.

Cautio XXIV. THe gestures of the *Hand* must be prepar'd in the Mind, together with the inward speech, that precedes the outward expression.

Cautio XXV. Vse no uncomely or irregular excesse of gesturing with your *Fingers* in speaking, nor draw them to any childish and trifling actions, contrary to the rules of Decorum; and to that they serve for; lest you diminish the glory of faire speech and Rhetoricall perswasion; and offer a great indignitie to *Minerva*, to whom these organicall parts of Elocution were sacred.

Cautio XXVI. THe *Left hand* of it selfe alone, is most incompetent to the performance of any perfect action: yet sometimes it doth, but very rarely. Most commonly it doth conform & accommodate it selfe to the *Right Hand*. And where both Hands concur to any action, they exhibite more affection. Wherefore χεῖρε in the Duall, is masculine, 'cause *vis unita fortior*.

Both

BOth *Hands* doe ſometimes reſt, and are out of action: yet this Rhetoricall ſilence of the *Hand*, is an act proper, where no affection is emergent: though a long intermiſſion of geſture be diſpleaſing. *Cautio* XXVII.

AVoyd Knackings, and ſuperſtitious flexures of the *Fingers*, which the Ancients have not given in precept. *Cautio* XXVIII.

THe Actions of the *Hand* are to bend that way, that the voyce is directed. *Cautio* XXIX.

TAke heede, that while your *Hand* endeavours to accompliſh the acts of Rhetoricall pronunciation, you loſe not modeſtie, and the morall and civill vertves, nor the authoritie of a grave and honeſt man. *Cautio* XXX.

IN all Action, Nature beares the greateſt ſway: Every man muſt conſider his own Nature and temperament. The reaſon is, becauſe no man can put off his own, and put on anothers nature. One Action becomes one man, and another kind of behaviour, another. That which one does without Art, cannot wholly be delivered by Art; for there is a kind of hidden and ineffable reaſon, which to know, is the head of Art. In ſome, the Civill vertues themſelves have no grace: in others, even the vices of Rhetorique are comely and pleaſing. Wherefore a Rhetorician muſt know himſelfe, yet not by common precepts; but he muſt take counſell of Nature for the framing of the complexionall and individuall properties of his *Hand*, *Cautio* XXXI.

In

Cautio XXXII. IN the Rhetoricall endeavours of the *Hand*, as in all other Actions, the golden Mediocrie is beſt, and moſt worthy the *hand* of a prudent man. For the action of the *Hand* ſhould be full of dignitie and magnanimous reſolution, making it a liberall and free Index of the Minde; ſuch as theirs is, who are ſaid by *Xenophon* to be inſpired with divine love, who (as he ſayes) *geſtus ad ſpeciem quandam maximè liberalem conformant.* Which forme of apparence conſiſts in a certaine moderation of geſture, no chafed and incompoſed raſhnes, or a too daring garbe of action, nor ſuperfinicall demeanour: nor on the other ſide, a ruſtique and homely fearfulneſſe, which is wont to diſcourage and diſappoint the purpoſe of neceſſary motion. Yet of the two extremes, it is leaſt faulty to draw nigh to modeſtie, and an ingenuous feare, than to impudencie. The manner and tempering of geſture, is not onely to be fetched from the things themſelves, but alſo from the age and condition of the Oratour: for otherwiſe a Philoſopher, or ſome grave perſon: otherwiſe a young Sophiſter, lifted up with ſtudy, and boyling over with the fervencie of an active ſpirit. A ſoft and calme action moſt commonly becomes grave men, endued with authoritie: which to one in the flower of his youth, would be accounted ſlownes, and a ſlacking negligence. Modification of geſture hath alſo regard to the condition and qualitie of the Auditours; for an Oratour ſhould firſt conſider, with whom, and in whoſe preſence he is about to act: for in the Senate, or hearing of a Prince, another action is required than in a Concion to a Congregation of the people, or an

Xenoph. in Symp.

assembly of light young men. Among Kings, and Potentates, and Fathers of the Court, regard is to be had to their illustrious power & authority, all juvenile gestient pompe and ostentation laid aside, by a submisse Action he must transferre all dignity from himselfe. Concerning this golden point of *moderation*, there is a Nationall decorum imposed upon men by *time* and *place*; for according to the Genius of that climate, wherein we converse, *moderation*, may admit of a divers construction. In Italy a faire spoken, and overmuch gesturing with the *Hand*, is held comely and acceptable. And in France he is not a *la mode*, and a compleat *Mounsieur*, who is not nimble in the discoursing garbe of his *Hand*, which proportionable to that language is very briske, and full of quicke and lightsome expressions. And your French Protestant Divines are easily good Chirologers, some I have lately seen in the Pulpit, to my great satisfaction, and have gone away more confirmed in the validity of these Rhetoricall gestures, there being scarce any one gesture that I have cut, but I have seene used in the heat of one discourse of Polemicall Divinity, such Logicall asseverations appeared in their *Hands*. In Germany, and with us here in England, who in our Nationall complexion are neare ally'd unto the Germans, *moderation* and gravity, in gesture, is esteemed the greater virtue. The Spaniards have another Standert of moderation and gravity accorded to the lofty Genius of Spaine, where the *Hands* are as often principalls, as accessories to their proud expressions. But our language growne now so rich by the indenization of words of all Nati-

ons, and ſo altered from the old Teutonique, if the rule of *moderation*, be calculated according to the Meridionall proprietie of our refined ſpeech, we may with decorum and gravitie enough (as I ſuppoſe) meet the *Hand* of any of theſe warmer Nations halfe way, with the *Manuall* adjuncts of our expreſſions.

Chirepilogus.

THus what my Soul's inſpired Hand *did find*
T'exhibite in this Index *of the Mind,*
What Nature, or her ſubtle Zanie can
By ſignes and tokens reach with Speeches ſpan:
(While many Hands made lighter work) at laſt
Brought to the nail, hath crown'd the labor paſt.
Here my Hand's *Genius bids my Fancie ſtand;*
And (having her diſcourſing Geſtures ſcan'd)
Beckens, leſt for a Manuall *unfit,*
The Work ſhould riſe, to make a Hand *of it.*

MANUM DE TABULA.

Errata.

PAge 2. *Line* 16. *read* Domirus. l.29 Communiter. p. 3. l.5. *read* χρήσεως. l.17. Palæstra & Gymnasium. p 7. l.33. expositon. p.9 l.4. *dele* the. p.10. l.1. *read* Deminution. p.11. l.32. oculis. p.14. 6. & 22. scenam & sceræ. p.24. l.21. extende. p.57. l.12. manuum. p.77. l.15. and is. p.87 l.2. pudentillam. p.89. *marg.* Noviomag. & Phil. & Merc. p.93. l.20. 20 avortit. p.99. l.25. thereof. p.100. l 9. vocet. l.12. mea. *in the margin*, Paulomarius. p.101. l.15. duobus digitis tulis. p.112. *a marginall note superfluous*. p. 114 l.17. this. p.118. 17. Mollitia. l.19. richer by Minerva's favour, then M Crassus was by Fortune, whose wealth, &c. *in the margin*, Apollinaris. p.121. l.32. articulus. p. 124. l.24. he. p. 136. l.17. if. p.137 l *wit*. an. ibid. l.1. for indeed *read* it seemes. 140. l. 21. degenerate not. p.142. l.2. the.